

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 6, 1918

PRICE TEN CENTS



AUBREY BOSWORTH
MANAGEMENT CHAMBERLAIN BROWN

THE NATIONAL THEATRICAL WEEKLY

HOME
RUNS

BROADWAY'S

HOME
RUNS

Words by LEW BROWN.

Music by ALBERT VON TILZER

AU REVOIR

BUT NOT GOOD-BYE

SOLDIER BOY

Modesty is a virtue, but it can be overdone. Up until the present moment, we have refrained from telling you what a wonderful song this is. The unusual success that hundreds of performers are making with it has caused our enthusiasm to burst all bounds, and we are forced to say that "AU REVOIR, BUT NOT GOOD-BYE, SOLDIER BOY," is showing all the signs of a new record breaker.

Words by LEW BROWN.

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MY MIND'S MADE UP

TO MARRY

CAROLINA

Can you pick a hit? Why not start in now and try your skill? "CAROLINA" has been pronounced by the most capable popular song critics in the country as being a natural hit. If you haven't heard "CAROLINA," as yet, send for a copy and see how your judgment compares with theirs.

Words by AL. HARRIMAN.

Music by JACK EGAN.

THAT'S THE KIND

OF A

BABY FOR ME

Eddie Cantor's sensational hit in Ziegfeld's Follies. All indications point toward it being the greatest hit on record. Get it on before everybody beats you to it.

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JUST A

LITTLE

COTTAGE

(I'LL CALL IT HOME, SWEET HOME)

You've all heard the expression, "18 karat gold" or "sterling silver"—well, this song belongs in that class. You are going to hear a lot more about it, but your fellow artists will do the telling. "Nuf sed."

145 W. 45th St.
New York City

BROADWAY MUSIC CORPORATION
WILL VON TILZER, President

145 N. Clark St.
Chicago, Ill.

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"We're going to build alright, but it will not be in Red Bank," he said. "Pat Casey owns that town and he can have it. We can't give out the location yet."

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Jules Delmar, of the U. B. O., who directed the entertainment, was thanked by John Esser, corporation counsel of Mount Vernon, on behalf of the mayor and "citizens of Mount Vernon" for the efforts of himself and associates in providing the program.

Certain clergymen, the Lord's Day Alliance, the Civic League and other religious organizations used every means in their power to prevent the performance, taking their protests to the mayor and to District Attorney Davis, of White Plains, the Westchester county seat.

Mayor Brush refused to interfere, and Attorney Davis told the objectors that, while their complaint probably was well grounded within the strict letter of the law relating to Sunday performances, he did not see that the benefit for the soldiers violated the spirit of the law. Therefore, he would not hinder the benefit, which "has patriotism and morality for its purposes."

Through F. F. Proctor's association with the U. B. O. and the Keith interests, it was possible to assemble for the benefit, stars and artists of the legitimate and vaudeville stage. Those who gave their time and talents were Nat C. Goodwin, Julia Arthur, Felix Adler, the Six Brown Brothers, Baraban and Grohs, Leo Carillo, Eleanor Cochran and Eric Zardo, Mlle. Dazie, Louise Dresser, J. Francis Dooley and Corinne Sales, Gus and Leo Edwards, L. Wolfe Gilbert and Anatol Friedland, Lea Herrick and Julian Alfreds' revue, Carl Jörn, Mollie King, Martelle, the Three Jahns, Charles Purcell and Peggy Wood, with Sigmund Romberg at the piano; Slayman AH's gyrators, Van and Schenck, Herman Timberg, the First Regiment Company band, U. S. A., Fort Slocum, S. Petterson, bandmaster; infantry recruits from Fort Slocum, with their instructors, who demonstrated the results of two months' training, and a detachment of sailors, U. S. N., Pelham Bay, in a wig-wag and semaphore drill.

The orchestra, stage hands and other attaches donated their services. The National Show Printing Company furnished display printing without charge. The object of the performance, and of other activities of the Westchester Division of War Camp Community Service, was to raise sufficient funds to equip the Soldiers' and Sailors' Club to its full capacity.

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NEW BILL AIMED AT TICKET BROKERS

GALLI-CURCI ROW INSPIRES IT

As a direct outgrowth of the recent Galli-Curci incident at the Hippodrome, when hundreds of persons were turned away from a Sunday concert because speculators had succeeded in corraling all the tickets, a bill was introduced into the legislature at Albany, last week, making it a misdemeanor for a person or corporation to sell a ticket for any amusement at a higher price than that printed on its face and inflicting the same penalty upon any owner, tenant or lessee of a building that allows a ticket speculating agency to occupy space in the premises over which he has control. The measure which was sponsored by Assemblyman August Claussen, of the 17th Assembly District, was referred to the Codes Committee, where it is possible that a hearing will be arranged for it.

Claussen, it seems, had a number of acquaintances who had wished to hear Galli-Curci, but, when they came to get the necessary pasteboards, they found it impossible because of the prohibitive prices at which tickets were being held after the supply at the box offices had been exhausted. He made an investigation, he says, and found that the same condition prevails at other attractions to such an extent that he became convinced the whole proposition of ticket speculation is wrong. The bill is the result, and, now that it is in committee, an effort to get some support for it will be made.

This is one of many efforts made during the last few years to control the sales of tickets to amusements, some of which have been successful to the extent that speculators are now prohibited from soliciting customers on the streets either for the sale of the tickets there and then or to induce them to visit an agency, where the actual sale is made. The present bill, though, strikes at the agency itself, which is a phase of the matter never attacked before.

The Hippodrome has had considerable trouble in attempting to keep large blocks of its best seats out of the hands of speculators and last week developed a new scheme which they believe will achieve that end. It is this.

Beginning last Sunday, the entire house was divided into seven parts and only one section was put on sale each day. Each section contains seats of all prices. Thus, if a person does not seek to obtain tickets until Friday, they will find seats just as desirable as those offered on Monday from which to make their selection. When the supply for the day is exhausted, the sale is stopped and not begun again until the next day, when the next section is put on sale.

"HIS BRIDAL NIGHT" CLEANS UP

NEWPORT NEWS, Va., March 4.—"His Bridal Night" cleaned up more than \$4,000 in two performances in Norfolk, Va., last week. In Newport News it netted the producers \$1,161 in one performance, and \$860 in Rocky Mount, N. C., and \$1,175 in Danville, Va., in one performance each. The fine business in Norfolk and Newport News is attributed to the fact that military camps are stationed nearby, and in other southern cities to generally improved business conditions.

As the result of the establishment at Charleston, W. Va., of a government munitions plant, local theatres are playing to capacity.

GARRITY TO HANDLE LICENSES

James P. Garrity, who was named as a Deputy License Commissioner by Mayor Hylan, has been assigned to take care of the theatrical licenses and handle such cases as come up in connection with them. He has given the subject considerable study since his appointment as head of this department.

BOSTOCK-JOCOLOW SUIT HALTS

The litigation between Bostock and Jocelow over the question of booking the Cansinos came to a halt last week when Goldie and Gumm, Bostock's attorneys, moved for a discontinuance of the action for an accounting brought against Jocelow. This was necessitated by the non-appearance of the Cansinos, who were subpoenaed to appear as witnesses when the case came up before Justice Ford in the Supreme Court on February 18.

The Cansinos' failure to answer the subpoena constitutes contempt of court. Whether any action will be taken by Bostock's attorneys on the Cansinos' non-appearance in court has not been disclosed. It would not be surprising, though, if the initial appearance in New York of the Cansinos signaled the reopening of the suit.

"SOME LITTLE GIRL" IS READY

"Some Little Girl," the re-vamped production of "His Little Widows," which Anderson and Weber have had in rehearsal for some time, will open at the Empire Theatre, Syracuse, on the 14th, with the following cast:

Felix Adler, Shep Camp, Harold Hendee, Herbert E. Denton, James McElern, Peggy Lundeen, Charles T. Lewis, Florence Martin, Florence Morrison, Pan Traver, Frances A. Rose, Walter Coupe, Lillian James, Lorette Manzfield, Ann Carmichael, Jennie Restarick, Madge North, Edward Rowley and Harry Young.

Sidney Harris is to manage the company and Stanley Whiting will be in advance.

DALY IS BREAKING EVEN

The business of "The Master" picked up to such an extent last week that Arnold Daly broke even and, therefore, did not leave the drama flat on its back as he threatened to do if the box office reports did not become more healthy. The present week's receipts are expected to do slightly better, which will be accepted by the management as a sign that the play is there and may be expected to slowly improve.

EX-ACTOR GETS THREE MONTHS

CHICAGO, March 2.—George Sloan, formerly well known in the profession, was given only a three-month sentence today, when his twenty-year-old daughter pleaded in court that the charge of operating a confidence game be changed to petty larceny so she could take him home and try to reform him. Sloan was charged with obtaining money by cashing worthless checks.

"SUCCESS" MAY BE PUSHED

A report was circulated last week that an effort is being made by the Hearst papers to interest one of the stockholders of the corporation that controls "Success" in the arrangement by which the papers of that organization boost a play on what has been reported to be a percentage basis.

SIGN COMPANIES HARD HIT BY LIGHT ORDER

MANAGERS SHY AT RENEWALS

The lightless nights enforced upon Broadway by the government has been a hard blow to companies that furnish electric signs with which to herald theatrical attractions along the big street, as it has now developed that more than one manager has found his box office receipts just as large without their use, and, as a consequence, fear that renewals on contracts will be harder to obtain, hereafter, than they were before Uncle Sam "doused the glims."

This first dawned upon the companies when their representatives started out last week to visit their customers. Confronted with the proposition of again paying out anywhere from \$50 to \$100 weekly for "juice" for the lights, several managers were not slow in stating to the representatives that they wished they had never contracted for a large sign, in as much as they had done just as much business during the dark period without the aid of the "flicker" as they had, formerly, with it.

During the time that the lights were dark, the contracts with managers were void, the action of the government automatically cancelling them and putting them again in force when the big street went dark and was allowed to be lighted again.

It is said that some of the large national advertisers who have signs on Broadway think very much as do the theatrical managers and that the effects of the darkness will be felt for a very long time by the sign people.

Newspaper advertising, both in the theatrical field and among national advertisers, asserted itself as the best medium by which to stimulate trade and, being dependent upon it almost entirely, managers found that it fulfilled every requirement.

TAKES RED BANK HOUSE

I. Juskowitz, who has been operating the Columbia Theatre at Far Rockaway for some time, has opened the Lyric Theatre at Red Bank and will play three shows a day booked by Joe Ekl. Two other theatres are running in the town, the Empire, booked by the Pat Casey office and the Strand, a film house.

The Lyric was operated up to a short time ago by William Thompson who, it is reported, had trouble with several acts over the payment of salaries.

MINSTRELS OPEN MARCH 25

Gus Hill's newly organized Lady Bountiful Minstrels will open March 25. It is an all-girl show with a lady band and orchestra.

RINKS MAY ESCAPE CLOSING

It became evident early this week that the managers of ice skating rinks, shows and hotels employing ice in their performances and entertainments were growing more hopeful that the threatened closing of their places would not materialize. Color was lent to this optimism by the attitude of former Governor Benjamin B. Odell, State Ice Administrator, who, at a hearing given Thomas Healy, of the "Golden Glades"; Cornelius Fellowes, of the St. Nicholas Rink, and others, Saturday, inclined to the opinion that more harm than practical good would result from the enforcing of his previous order. It was argued by the rink managers that a sudden closing of these places would not effect the least saving of ammonia, which the government is striving to conserve for munitions purposes, as enough of the freezing commodity already is in the pipes of the rink refrigerating plants to finish the season and that this ammonia, if taken over by the government, would be useless for the making of explosives, as it is mixed with oil. The rink managers told Governor Odell they would be willing to curtail the season two weeks if permission were granted to make good certain contracts that had been entered into.

HOBOKEN PLAY GETTING COIN

"Veronica's Veil," the Passion Play, is playing to such record audiences and exciting such favorable comment from theatregoers in Hoboken that several managers of Broadway playhouses attended the performances last week, with the idea of producing the Biblical play in Manhattan theatres.

More than thirteen thousand persons have seen thirteen performances thus far, at a top price of 50 cents. The demand for reservations is so great, as many as 300 being included in some of the orders, that arrangements have been made to give several extra performances before the season closes.

Among prominent actors and actresses and other theatrical notables who have witnessed the presentation are Ethel Barrymore, W. H. Fitzgerald, John M. Troughton, Albert Andrews, Edward O'Connor, Robert Feist and Henry Marlow, of the Irving Place Theatre. John Drew has reserved seats for a future date.

Society night is being arranged, with the following in charge of arrangements: Mrs. August Belmont, Mrs. Henry W. Taft, Mrs. F. Gray Griswold and Arthur Williams, Federal Fuel Administrator for New York.

SUNDAY CASES HEARD

Magistrate Brough, sitting in the West Side Court last Friday, discharged Lee Kohlmar, Will Fox, Ricca Scott and Bobby Bertrand, who were charged with violation of the law governing Sunday performances at the Colonial on Sunday evening, February 17. The cases of Alfred Darling, manager of the Colonial, and the Taylor Trio, charged with a similar offense, were put over for two weeks, Magistrate Brough instructing Philip Stern, attorney for the defendants to prepare briefs. The case of Charles Potsdam and the performers charged with breaking the Sunday law at the American on the same Sunday evening, was adjourned until March 6. The Potsdam-American case will be tried in Jefferson Market Court.

SUBWAY CLEAR-UP TWO YEARS OFF

According to a statement issued to the dailies last week by the head of the construction company which is building the new Broadway subway, Longacre Square, will not resume its natural appearance for at least two years. Owing to labor and material shortages, the work at Forty-fifth Street and Broadway, in which section most of the big legitimate houses are situated, has been held back ever since the war started. Little hope is held out that the company will beat its two-year promise, unless the war should end suddenly. As a consequence the Broadway boardwalk seems fated to remain a Rialto fixture for some time to come.



THE TRIANGLE TRIO

Arthur Ball, Bud Gordon, Harry Ross, Broadway's Popular Cabaret Trio.

K. & E. SECURE CENTURY STUFF AT RESALE

OUTBID SHUBERTS THIS TIME

The resale of the costumes, scenery and properties of "Miss 1917" and "The Century Girl," ordered last week by Judge Mayer as the result of a mix-up between the representatives of the Shuberts and Klaw and Erlanger over the bidding at the first sale held on Feb. 25 took place Monday morning at 10:30 at the Columbia Storage Warehouses, 149 Columbus avenue.

Sam Harrison was the lucky bidder at the resale, securing all of the chattels of both shows, including the performing rights of each, for the sum of \$30,000. J. J. Shubert made one bid of \$25,000 for the ex-Century Theatre shows stuff, but when Harrison, who was supposedly representing Klaw and Erlanger, topped his bid with a \$5,000 raise, Shubert did not come back and the auctioneer, Chas. Shon-good, announced that Harrison's offer was accepted, tentatively.

The reason for so designating the sale to Harrison, it was explained by Shon-good, was that Judge Mayer had ordered that the goods must be auctioned off in separate lots and the costumes in individual parcels. Whichever method of selling the goods brought the most money would be declared a legal sale. For this reason it was necessary to hold Harrison's bid until all of the sales ordered were gotten over with.

The separate lot sale then started and the following bids were accepted, with the same proviso as in the first sale: \$1,000 for the right, title and interest of "Miss 1917" and "The Century Girl," J. J. Shubert; \$4,000 for all of the scenery of both shows, R. H. Burnside; \$3,500 for all of the electrical equipment of both shows, Chas. Levine; \$350 for a Tally-Ho coach, J. J. Shubert; \$7,000 for all costumes of both shows, J. J. Shubert; \$700 for all of the properties of both shows, including twelve trunks, J. J. Shubert.

The separate lot sale was declared void, however, when it was discovered that it totalled only \$16,450. The two receivers, Sullivan and Latham, then instructed the auctioneer to auction the costumes off in individual parcels. This was a tedious process and after three hours of bidding it was announced that the individual bids for the costumes aggregated but \$4,616.

This sum added to the other individual bids only brought the total of the individual offers up to \$13,000.

Having gone through all of the formalities, it was then announced by Mr. Latham that inasmuch as Harrison's bid was the highest it would be presented to the court on Wednesday for confirmation. It will be necessary for Judge Mayer to officially confirm Harrison's \$30,000 bid before he assumes the ownership of the Century stuff. However, this is but a matter of legal form and to all intents and purposes Harrison is now the owner of all of the chattels of both shows.

At the sale held last week Morris Gest bought a lot of costumes and small properties, which have been in storage at the Century. Mr. Gest's bid of \$2,500 for this stuff has been confirmed by Judge Mayer. J. J. Shubert bought a player piano at the first sale for \$280. This was also confirmed.

SUBWAY CIRCUIT GROWS

When the new Liberty Theatre, at Stapleton, Staten Island, opens on March 18, it will add another house to the "subway circuit," playing dramatic productions from the Shubert offices a full week. The opening attraction will be the production "Oh Boy."

The house is controlled by Moses and Johnson and was built at a cost of \$200,000, it being the largest house in Staten Island. It seats 1,500. Jack Horn, who was formerly at the Fifth Avenue Theatre, Brooklyn, will be the manager.

SHOWMEN SET BENEFIT DATE

Sunday evening, April 21, has been decided as the date on which the New York Branch of the Showmen's League of America and the Society of American Magicians will hold their joint benefit performance at the Hippodrome. Harry Houdini has charge of the arrangements for the forthcoming affair. The following committees will co-operate with Houdini for their respective organizations:

Harry Raver, Samuel Gumpertz, Louis Berni, James J. Corbett, A. A. Powers, Victor B. Leonard, Harry Meyerhoff, Charles Willard, H. F. McGarvey, Showmen's League, and Oscar Teale, William J. Hillier, Arnold DeBiere, Charles J. Carter, American Magicians. A cash offer of \$1,500 has already been made for the program rights for the benefit. This has been refused, as the Showmen and Magicians expect the program to yield at least \$4,000 or \$5,000. An announcement of the acts that will appear at the benefit will be made next week.

HAS PLAN FOR THEATRE TRAFFIC

James Walsh, the theatrical sign man, has a plan for relieving the congested traffic about theatres at the time when they let out at night which he expects to shortly offer to the traffic experts at Police Headquarters, with the suggestion that they try it out and, if it is found satisfactory, put it into force.

Under his scheme, every automobile that comes to a theatre would be given a check by the doorman allotting it a certain parking space in the street during the time that the attraction lets out, each space to be numbered. The owner or occupant of the car would also be given the same number. Thus, when the production was over, everyone would know just exactly where their car was waiting for them.

Walsh also has a scheme for relieving the vehicular congestion that pertains on Broadway immediately after the shows let out, which he will likewise offer to the police experts for a once over.

BERNHARDT BACK IN VAUDE.

Sarah Bernhardt and company will forsake Cuba next week. It was at first expected that the tour, opening in Havana about the first of the year, would be a big success, and that the troupe could go from there to Mexico. As passports were not forthcoming the Mexican tour was abandoned and now the company will return to the United States, opening on the Orpheum Circuit in Memphis on March 18 at the Orpheum Theatre.

TULSA TO HAVE NEW THEATRE

TULSA, Okla., March 3.—O. W. Edwards, a well known oil man, is building a first-class theatre here, which will be ready for opening in August, playing Orpheum bookings. It will be known as the Edwards Theatre, and will have a seating capacity of 2,500. It will be equipped with all the latest improvements and will be one of the finest theatres of the Southwest. Edwards has refused an offer of \$50,000 rental for the house, as he intends to run it himself.

FORD SISTERS SETTLE CASE

The case of Henry I. Marshall against the Ford Sisters has been settled without any further litigation by the cash payment of \$650 last Monday. The settlement was in payment of a judgment of \$1,050, recovered by Marshall on an action brought for breach of contract.

CIRCUS OPENS MARCH 25

The Barnum and Bailey Circus, following its almost unbroken record of more than fifty years, will inaugurate its season in New York, opening March 25 at Madison Square Garden. Many innovations are promised this year, among which is a Chinese legendary pageant, which will take the place of the time-honored "Grand Entree."

WIFE DIVORCES ROBERT EDESON

Mrs. Georgie Eliot Edeson was granted an interlocutory decree of divorce from Robert Edeson last week by Supreme Court Justice Lehman, who sustained the finding of Referee Phoenix Ingraham.

VAUDEVILLE TO AID FIGHT ON BLUE LAW

JOINS WITH FILM COMPANIES

ALBANY, N. Y., March 5.—The United Vaudeville Managers' Association has lined up with the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America in an effort to legalize Sunday Film shows throughout New York State.

The initial step in the new campaign was made at Albany yesterday when Gustavus R. A. Rogers, of Rogers and Rogers, attorneys for the V. M. A., was granted an adjournment until March 20 by the Court of Appeals for arguing appeal motions on the recent decision of the Appellate Division for the Third Department, which ruled against Sunday film exhibitions within its jurisdictions.

BALL RETURNS TO WITMARK'S

Ernest R. Ball, the composer, who, after a business affiliation of over fifteen years with the music publishing firm of M. Witmark & Sons, left them last September to join the composing staff of Leo Feist, Inc., has returned to the Witmark house.

At the time of leaving Mr. Ball claimed that his contract with the Witmarks had not been lived up to, and that he was free to sign with another house. This was denied, and upon the publication of his first number with the Feist house, suit was brought by the Witmarks for an injunction and damages for breach of contract.

On Monday of this week Mr. Ball wrote a letter to the Witmarks acknowledging that he had done them an injustice in stating that their contract had not been lived up to, and that they had rendered him proper and true accountings of all royalties due him and had paid him everything due under the contract. He further wrote that the Witmarks house had always dealt with him in a straightforward, correct and honest manner and he ratified and approved the existing Witmark contract.

His ratification of the contract and return to the Witmark house where he was so happily connected for many years will end the litigation in connection with the contract.



PRINCE JOVEDDAH RAJAH

Presenting the Only Hindu Telepathy Act in America.

CATLETT WALLOPS SHUBERT

During a dress rehearsal of "Follow the Girl," held at the Forty-fourth Street Roof last Thursday evening, a discussion arose between Walter Catlett, the featured comedian of the show, and J. J. Shubert, over the question of whether or not it would be advisable to play a few days out of town before opening in New York. Catlett suggested that, inasmuch as he considered the show was not ready for a metropolitan premiere that a "break-in" date or two would be highly advantageous.

Shubert replied that he did not care to receive any suggestions from his employees and was thoroughly capable of running his own business without any assistance. Shubert, furthermore, it is claimed by Catlett, embellished his remarks by calling him a "ham," and finished by attempting to hit him. Whereupon Catlett unlimbered his hefty "Mary Ann" and, landing on Shubert's jaw, sent the manager to the floor for the count. When Shubert arose he was only on his feet for a second or two, as Catlett quickly unbelted another right-hander, this time planting his fist on J. J.'s nose. Two more knock-downs are credited to Catlett, before members of the company managed to pull the belligerents apart.

Catlett, as might be supposed, did not lose his job as featured comedian of "Follow the Girl" on account of his fracas with Shubert, as he holds a contract for the run of the show. "Follow the Girl" opened last Saturday night on the Forty-fourth Street Roof as per schedule.

WHEELING GETS MANY SHOWS

WHEELING, W. Va., March 3.—F. E. Johnson, manager of the Court Theatre, reports plenty of attractions and continued good business. Commencing tonight the Court stage will be occupied every night for the next five weeks. Some of the attractions are American Burlesque; Kibbles' "Uncle Tom's Cabin," Klaw & Erlanger's "Miss Springtime" Co., "The Marriage Question," "Girl From Joy Land," Howe's Travel Festival, Henry W. Savage's "Have a Heart," Anna Held in "Follow Me," return engagement; "Some Baby," "Mutt and Jeff Divorced," Municipal Band Concert, "The Thirteenth Chair," return engagement; "The Record Breakers," Thurston, magician; "A Daughter of the Sun," "Social Follies."

MAUDE BACK FROM AUSTRALIA

VANCOUVER, B. C., Feb. 27.—Cyril Maude, who has been playing in Australia for eight months, has arrived here and will make a tour of the Western States, presenting "Grumpy," "General John Regan" and "Caste." He is also considering the production of a new play.

EMMA JANVIER ASKS DIVORCE

DANBURY, Conn., March 3.—Mrs. Emma J. Smith, formerly known to the stage as Emma Janvier, has started an action for divorce against Mortimer J. Smith, a wealthy resident of Newtown, this State. The Smiths have three children.

NEW PRODUCING CO. FORMED

A new producing company has been formed by Barney Gerard and Edward Clark, to produce three plays in the legitimate theatre. Clark is the author of "You're in Love" and "De Luxe Annie." Gerard has made a success producing burlesque.

McCREE LEFT \$2,000 ESTATE HERE

That Junie McCree left an estate of about \$2,000 became known last week when his widow, Lethea May McCree, obtained letters of administration from Surrogate Fowler, upon the New York estate.

WEBER-FIELDS TITLE CHANGED

Because "Up in the Air" was suggestive of "Going Up," Joe Weber and Lew Fields have changed the name of their new piece to "Back Again."

GRANT AND GRAFF WRITE SHOW

Bert Grant and George Graff have completed a new musical show which they call "The Heart of Bohemia."

VAUDEVILLE

POLICE SUGGEST SUNDAY CUTS IN BILLS

MANAGERS FOLLOW ADVICE

The various vaudeville theatres throughout Greater New York are now under a sort of police supervision which indirectly gives them the advantage of getting advice first hand. During the week a police official visits the vaudeville theatres and tells the manager exactly what acts should be omitted on Sunday, and the act is withdrawn on that day, thereby automatically relieving the management of responsibility in the interpretation of the Sunday amusement law.

At the Palace Theatre last Sunday, Joe Jackson and Derkin's Dogs were out of the bill, with Ben Welch added. At the Royal Theatre, the Arleys, with their perch act, were out with no one replacing them, and at the Alhambra, Bollinger and Reynolds and their wire walking specialty were absent with no one replacing the turn.

At the Colonial Theatre, Camilla's Birds and Brenck's Models were put off the bill with Lois Josephine, of Cross and Josephine, showing a new "single" act, replacing the absent two. At the Riverside, the Four Boises and Pallenberg's Bears were out of the bill, with Ben Welch filling the gap and, at the Orpheum Theatre, Brooklyn, the Flemings were out of the bill with Ben Welch replacing them. At the Bushwick Theatre, Brooklyn, the act of Maxmillian's Dogs was withdrawn without any other act being added.

Dooley and Sales did not open at the Bushwick Theatre last Monday on account of illness, and Bert Hanlon was substituted.

Jack Wilson could not open at the Riverside Theatre on Monday on account of a sore throat. Bert Fitzgibbon replaced the act, doubling also with the Royal Theatre.

Sherman and Uttry could not open at the Orpheum Theatre, Brooklyn, Monday, and were replaced by Mack and Vincent.

A. Seymour Brown and company could not open at the Prospect Theatre, Brooklyn, last Monday, and "Honor Thy Children" and Mehlinger and Meyers replaced the Brown act, which runs fifty minutes.

The Berkleys could not work with their acrobatic offering at the American Theatre last Sunday and were replaced by William Trainor in a novelty offering.

CAMERONS HAVE NEW PIANIST

Burton Daniels left the Cameron Sisters' dancing act on Wednesday, which prevented the turn from opening in Detroit this week. Lew Pollack, formerly the pianist with Harry Fox, is rehearsing with the Camerons and will open with them next week.

GILLINGWATER BACK IN VAUDE.

Claude Gillingwater has returned to vaudeville and is offering a new act in which he is assisted by a company of three. The offering is appearing at Proctor's Theatre, Mt. Vernon, the first half of this week.

FRENCH AND EIS SHOW ACT

French and Eis are breaking in a new dancing offering which will be shown the last half of this week at Proctor's Theatre, Mt. Vernon. The act carries a special setting and will show some new theatrical effects.

SWIFT WRITES AN ACT

Thomas Swift has written an act entitled "Offer \$3,000," in which he will soon be seen, assisted by Mary Kelly.

THEATRE IS CELEBRATING

UNION HILL, N. J., March 4.—The Lincoln Theatre is celebrating its first anniversary under the management of the Marvins and Manager Fred R. Willard, with a special anniversary bill, which includes Lillian Steele, prima donna, in a musical comedy, "The Love Barrage." Four comedians and a bevy of girls complete the cast. Hopkins and Axtell, in a farce comedy with music, entitled "An Atlantic Port"; Jones and Johnson, Eddie Girrard and Company, in "The Sidewalks of New York"; Wilbur and Lyke, Gaston and Young, in "Singular Songs, Steps and Sayings," and a feature film round out the bill.

LOEW TRYOUTS ABOLISHED

The Loew Circuit has decided to permanently discontinue the tryouts formerly held every Wednesday at the National. The first of the fuelless holidays brought about a temporary discontinuance, in order to give the feature pictures two days' playing time. It was found, however, that the audiences liked the features better than the tryouts, so, when the Garfield days were abolished, the Loew people came to the conclusion that they would give the pictures a three-day run and forget the tryouts.

FLATBUSH DANCES DRAW COIN

The Flatbush Theatre is holding a series of dancing contests every Tuesday evening, in which the audience participates, the winner of the prize waltz or two step receiving \$10.00 in cash. The dances are proving to be highly effective as a drawing card, the Flatbush playing to capacity every Tuesday since the plan was inaugurated.

CAMP VAUDEVILLE FLOPS

SAN ANTONIO, Tex., March 1.—Vaudeville bookings at Camp Travers have been abandoned by the W. V. M. A. on account of poor business. While the soldiers are great patrons of shows, those responsible for the vaudeville given three days a week at the camp theatre soon discovered that when the boys have sufficient time off duty they come to the city to see a show.

WAR STOPS ELEPHANT ACT

CINCINNATI, O., Feb. 28.—One of the many acts "hit hard" by the war is John Robinson's elephant act, which was going well in vaudeville, when the transportation difficulties stopped the act. The elephants are now housed in Cincinnati, awaiting better traveling facilities. The act has been idle many weeks.

N. V. A. MAY OPEN JULY 4

At present writing it is understood the new N. V. A. club house in West Forty-sixth street will have its formal opening somewhere about July 4th. Although the work has been rushed it has been hard to obtain the right kind of material and a shortage of labor nearly stopped building alterations entirely.

THOR HAS NEW TABLOID

"Our Wife," a pretentious musical tab with seventeen people, of whom fourteen are girls, is in course of preparation by M. Thor. The offering is in three scenes and is a thirty-minute production. It will have its try-out at Union Hill, N. J.

TO SHOW NEW ACT

Rooney and Bent are breaking in their new act, "Over Here," produced for them by Lewis and Goddon, and will appear at the Greenpoint Theatre the last half of this week.

BROWN HAS NEW ACT

A. Seymour Brown is breaking in a new act in which he is assisted by a company of seven at the Prospect Theatre, Brooklyn, the first half of this week.

NEGRO ACTS TO HAVE N. V. A. BRANCH

WILL RECEIVE FULL PROTECTION

An order was issued this week by the executive committee of the N. V. A. and sent out by Henry Chesterfield, which gives the colored performer an exact idea as to his status. It has appeared for some time past that no performer could work in vaudeville controlled by the Vaudeville Managers' Protective Association without being a member of the N. V. A., and the fact that there are a great many colored acts in the business and that they have not been able to become members of the N. V. A., put them in a peculiar position. The colored acts, however, had received the same protection when they appealed to the N. V. A., as the other acts.

The recent case of Hunter and Godfrey against the Jefferson Theatre, in this city, brought this point up, and the committee in charge of affairs in the N. V. A., after the meeting, decided that the colored artist is entitled to all the protection necessary, and also to an organization of its own.

It is estimated that there are about 450 colored performers working in vaudeville and that they could form a club of their own under the supervision and identified with the N. V. A. The special dispensation by the N. V. A., to protect the colored artist went into effect immediately, and they will receive the same protection as if they were active members and paying regular dues.

It is expected that the colored branch of the N. V. A. will have club rooms of their own shortly and will come under the direct supervision of the officials of the N. V. A., who will permit them to elect their own officers.

POLICE CENSOR ACT

Police Captain McKinney lodged a complaint with Harry Crull, manager of the Prospect Theatre, Brooklyn, against Lou Holtz, a performer, last Friday afternoon. The officer objected to the line "a ship without a rudder, etc." used by Holtz in his act, a "nut" single, and threatened to follow up his protest with an arrest unless the objectionable matter was eliminated. Manager Crull states that he took the usual precaution Thursday and notified the several acts on the bill of censorship of their material, but notwithstanding the deletion, the forbidden "gag" crept in. Holtz apologized and promised not to offend again.

HARRY BAILEY IS ILL

Harry Bailey, manager of the Alhambra Theatre, is ill at his home with an attack of grippe. Arthur White, the general relief manager, is substituting for him. James Brennan, back doorman at this theatre, was also compelled to go to his home suffering with the same ailment last Monday afternoon.

LOEW TO BUILD IN CHARLESTON

CHARLESTON, S. C., Feb. 28.—Edw. A. Schiller, general manager of the Southern Circuit of the Loew Vaudeville Corp., has been in the city for several days looking for a site for a theatre for his circuit.

THREE ACT SPLITS

Baker, Tripp and Allen split last Saturday night and will continue as a double with Baker and Allan, Tripp leaving the act, which Jack Linder is managing.

BEN HAMID DISPUTE SETTLED

The claim of George Hamid of the Abou Ben Hamid Troupe against Jules Delmar and the management of the Hippodrome Theatre, Petersburg, Va., in reference to a salary reduction has been adjusted by Henry Chesterfield of the N. V. A., who found in favor of the act. The case was immediately settled by the theatre management, which made complete payment of the claim.

MUST PAY OWN FARE BACK

The N. V. A. placed itself on record this week with respect to managers of acts closing performers while on tour. The attitude of the N. V. A. is that when an actor closes himself, no railroad transportation back to the starting point need be furnished. However, if the manager of an act closes a performer for any reason, the performer must receive full return railroad fare.

IRENE CASTLE GETS PARTNER

Irene Castle, who is planning a return to vaudeville, has engaged Frank Hale, formerly of Hale and Patterson, as a dancing partner and the act is now rehearsing. The opening date has not been set, but will probably be within the next week or so.

OPEN NEW ACT

Senor Westony, pianist, and Esther Farabini, formerly of the Milan Opera House, opened a new musical act in Elizabeth, N. J., Monday. Thursday (March 7) it will play Proctor's Palace Theatre in Newark. Senor Westony is late of the Orpheum Circuit.

WILL HEAD SEPARATE ACTS

Joseph E. Bernard, now appearing with his wife, Hazel Harrington, in "Who Is She," has in preparation a new act in which he will soon appear. Miss Harrington will head her own act, "What Really Happened."

N. V. A.'S START RED CROSS

The N. V. A. will shortly inaugurate a Red Cross Auxiliary for the purpose of looking out for members of the vaudeville end of the theatrical profession who become wounded or otherwise incapacitated in the war.

TONEY AND NORMAN BOOKED

Jim Toney and Ann Norman have been booked for the Orpheum Circuit and will soon be seen in the Martin Beck houses in their comedy skit from Toney's pen, entitled "You Know What I Mean."

SKETCH TO TOUR CANTONMENTS

"On the High Seas," Langdon McCormick's melodramatic sketch, is to be sent on a tour of the cantonments as a patriotic thriller for the soldiers.

TUBBY GARRON HAS NEW ACT

Tubby Garron, formerly of the Three Chums, has a new act which he will try out next week out of town. He will be assisted by a piano player.

NORTON AND LEE HAVE NEW ACT

Ruby Norton, having forsaken musical comedy, has rejoined Sammy Lee and they are now rehearsing a new vaudeville act in which they will soon be seen.

WISE MAY ENTER VAUDE.

Thomas A. Wise and William Courtney contemplate a joint vaudeville appearance at the conclusion of their present tour with "General Post."

TARZAN, THE APE, BOOKED

Tarzan, a trained chimpanzee new to the American stage, has been booked to appear on the Orpheum Circuit.

VAUDEVILLE

PALACE

The Morin Sisters, in the opening spot, were a big hit, with as fine a routine of dances as has been seen here by a sister act in some time. The girls dress well, work fast and have a good, sure-fire act, which will likely succeed in any spot.

The Three Hickey Brothers followed, with an acrobatic dancing novelty in which the comedian's make-up somewhat resembles that of Joe Jackson. The boys do a neat line of dancing and some difficult tumbling, finishing with the three of them doing a fall over a set piece that lets the act off in fair style.

Walter Brower returns with several new bits of talk and recitations. Brower has a dandy delivery and a winning personality and, with a good line of material, was the one bright laugh-winner of the show. His work stood out as the bill progressed, and his finishing recitation had just the kick needed.

"The Weaker One," a playlet from the pen of Ethelyn Brewer de Foe, ran twenty-nine minutes. The act let the running of the show down and is more fully reviewed under New Acts.

Grace La Rue, in her second week here, changed her entire repertoire of songs and wardrobe and gave the folks a treat in the way of rendering melodies. Miss La Rue wears a new black net dress at the opening, when she sings a dandy ballad in her well-known style. Another number was an old favorite, which has a few dance steps at the finish to enhance its value. A piano solo was next interpolated by Duane Bassett, and then Miss La Rue sang the Japanese song she used last week. After insistent demands, she returned and sang a medley of several of her former song successes, closing the act to a big hit.

After intermission Everest's Monkey Circus started things, but fell down because the act has not changed one particle since it was seen here before. The monkeys, music and pieces of business are still the same, and the act suffered accordingly.

George Whiting and Sadie Burt scored a decided hit with a dandy line of song material, which they sold in a novel manner. They open with their well known question song, and then Miss Burt sang a cute number in which she acted and looked the same way. Whiting next sang a comedy song, and then an exclusive war song, which went over in great shape, followed. Another double song, with a patter second chorus, went over big, and then a new comedy number about sugar scored a bit hit for them.

Bessie Clayton now opens her act with Paisley Noon dressed in Spanish costume. Miss Clayton also wears that style of wardrobe, and Carmencita Fernandez helps out in the opening with her castanets. An eccentric dance with the Mosconi Brothers followed, which showed Charles Mosconi wearing a mustache which he acquired in camp. The regular routine of dances were then strictly followed, and several new costumes were shown. The Gliding O'Mearas, the Mosconi Brothers and Paisley Noon all came in for big applause for their specialties. The act stopped the show completely for about two minutes while they all took individual and collective bows.

Eva Tanguay next stepped out and sang a new song about the days being loveless, which went over very big. The next number showed her dressed in a gown on which a multitude of one dollar bills had been sewn. The third number brought her out as a member of the Navy and the fourth number showed her dressed in a turquoise set gown. In black spangles, she sang the "Marseillais" in French. "I Don't Care" came next, and then a comedy number, out of which she got a great many laughs, was put over in fine style. A recitation finished the act to big applause. The Kane Brothers held them in at the finish with a dandy acrobatic offering.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 8)

RIVERSIDE

McIntosh and His Musical Maids, a man and three girls, all attired in Scotch plaids, opened the show and presented a musical act which started the show off in good shape. The girls look well and play acceptably upon a variety of instruments.

Arthur Fields and Leon Flatow, in their uniforms of the U. S. Army, gave their piano and singing offering a fine setting and won many recalls. Their repertoire is the same which they have given in all of the big-time houses and all the songs were enthusiastically applauded.

Florence Roberts and Co. in the dramatic sketch "The Woman Intervenes" won success due more to the excellent acting of Miss Roberts and her cast than the sketch itself, which is dull and uninteresting. The story deals with the successful intervention of the woman in breaking up an affair of the heart between a young man and a married woman and saving them both from the inevitable scandal. Miss Roberts played the woman most acceptably and Clifford Stork did some excellent acting in the rather thankless part of the young man.

Jack Wilson was out of the bill, and Bert Fitzgibbon in his familiar "nut" act, substituted. Fitzgibbon seems to be toning his work down a little and, if anything, he won more laughs than at his previous appearance at this house. He is singing some new songs, as well as telling a few stories which had a ring of originality.

Adele Rowland, assisted by Harry De Costa at the piano, offered a routine of well selected popular numbers. Miss Rowland was in fine voice and her charming appearance, excellent enunciation and pleasing way of putting over her numbers won her many recalls.

Page, Hack and Mack, in "Wait for the Finish," proved conclusively that an acrobatic act if it be good enough can acceptably fill a position other than opening or closing the bill; for opening intermission this act scored a decided hit. The trio went through their routine of tricks without a slip and the sensational finish scored a decided hit.

The applause honors of the bill went to Fannie and Kitty Watson, who with a fine repertoire of songs and some exceedingly funny comedy bits kept the audience in almost continual laughter which was interrupted by the applause which greeted their songs and dances. The girls are constantly improving in their work and are now presenting the best act of their career. They could have remained on almost indefinitely.

Following the Watsons, Ben Ryan and Harriette Lee had considerable trouble in getting the audience to respond to their comedy efforts, but hard work finally prevailed and the act went over well. Ryan is a good performer and displayed his showmanship by picking up a performance that showed visible signs of slipping into insignificance and putting it over to a substantial success. An earlier spot on the bill or a position other than that of following a comedy act and his performance would have scored one of the big hits of the bill.

"On the High Seas," Langdon McCormick's spectacular melodrama, is a well acted story of a traitorous ship owner who forces her captain to deliver supplies to the enemy's submarines. He is frustrated by the clever work of a young wireless operator and the captain's young daughter. The story is slight and decidedly of a melodramatic nature, but is saved by the big U. S. Battle Fleet spectacle at the finish.

W. V.

COLONIAL

One of the best shows of the season was offered.

Each act scored a substantial hit. Much dancing was in evidence throughout the entertainment, and most all of it met with hearty appreciation. Evelyn Nesbit headlined and was mostly responsible for the almost capacity audience that attended.

Joyce, West and Moran followed the pictures and stopped the show with a splendid exhibition of dancing. Joyce possesses personality that strongly resembles that of his sister Alice. Miss West looked cute in an abbreviated costume, and assisted Joyce in a cakewalk that almost brought down the house. Moran played the piano and answered Miss West in a comedy number.

Moon and Morris opened made up as Hindoos, and offered a dance in which both step in unison, keeping accurate time and not making one misstep. They then offer a comedy song, and finish with another remarkable dance that took them off to a big hand.

A delightful domestic comedy was presented by Joseph Bernard and Miss Ninita Bristow. The situations afforded the players a good opportunity to display much ability. Bernard, as the husband, and Miss Bristow, as the wife, were convincing in their respective roles. Quarrels are patched up in a convincing manner, and the audience applauded when the final curtain dropped. Afterward both are seen embraced in each other's arms while a soft glow shadows them.

The West has sent to us many big features, but when Buster Santos and Jacque Hays finished their act Monday afternoon we were compelled to admit that these two delineators of comedy and mirth are among the best that have hit this town in many seasons. Miss Santos, a girl weighing in the neighborhood of two hundred and fifty pounds, and her partner, about eighty pounds, had the audience in shrieks of laughter from the moment they put in an appearance until their final bow. The cross-fire talk and comedy song, written by Miss Santos, is timely. Hays sang a medley of old-time songs, and displayed a true baritone voice, strikingly low and high register, with a true ring. Miss Santos, attired a la Buster Brown, caught the fancy of all by the way she disported her heavy limbs. This act is sure fire.

Evelyn Nesbit, assisted by Bobbie O'Neill, held the attention of all with a pretty singing and dancing act. Miss Nesbit's voice has improved considerably, and O'Neill never danced better.

After intermission came Hunting and Frances in a comedy called "Love Blossoms." They are clever artists, and spread joy throughout their stay. Hunting's dancing was the signal for heavy applause, while Miss Frances' ballad was rendered to perfection. The comedy talk is well delivered and contains a punch in each line.

William Gaxton and a company of five offered "Kisses." Several comedy lines have been added to the playlet. The part Gaxton plays requires perfect reading to get over, and he surely is master of the situation. The act scored a huge hit.

Fay and Florence Courtney rendered several numbers, all of which received applause. Popular and rag numbers and a ballad comprise their repertoire. The girls were in perfect voice, especially the taller one, who has a voice of volume. Only double numbers were offered. They were a big success.

Prosper and Maret only work six minutes, but do more real acrobatic tricks in that short time than many others in twenty. Their muscular development and fine appearance, together with a wonderful assortment of feats, carried them off to a big hand.

J. D.

ALHAMBRA

After the pictures came the Four Boises who offer a different routine of tricks on the bars in which the trampoline helps out in getting the comedy over. The comedian does fairly well with some familiar stuff and the straight tricks are nicely handled. A woman merely fills in the picture. The act did nicely in the opening spot.

Alexander MacFadyen offered a repertoire of high-class selections on the piano. Mr. MacFadyen is not alone a pianist who knows tone values, but also is a showman who puts over his selections in a manner to bring sure fire results. His rendition of several familiar selections made them seem different by his manner of execution, for his technique spells years of study. He gets a remarkable singing tone out of his instrument and actually scored the hit of the first part.

Ed. Lee Wrothe and Company offer a sketch entitled "Janitor Higgins" which comes from the old school of so-called farces. Several bits in the act do not belong in a theatre catering to high-class patronage, while other bits proved that this style of comedy has been done to death in burlesque and vaudeville. The act drags, lacks humor, and a general cleaning up of material and the white uniforms worn would help matters materially.

Santly and Norton are doing a different act from the one shown at the Palace Theatre last week. They open with a sand dance and go into a good war song which belongs farther down in the act. They next offered another war song. A bit of comedy then brought another war song from Santly, who sang it at the piano. The next number concerned the activities of an Egyptian Queen who wanted a jazz band. The lyrics of the song are all right, but the two punch lines interpolated in each chorus are pure filth and should not be heard even at a stag affair. There is no necessity for changing a lyric of a song in order to make it vile and then to put on an additional so-called comedy dance which allows the performers to take liberties with each other's person, under the mask of putting over a classic kick. The act here fell down badly and only the fact that another corking good war song finished the turn allowed them to win applause.

"Camouflage" with its trick setting and crude melodrama came next and closed the first part in fairly good style.

Tom Swift and Mary Kelly opened the second part with their nifty and clean comedy skit entitled "3,000," which scored one of the hits of the bill. The action is fast and the real laughs brought as a result of the efforts of this clever pair put the act over as a hit.

Mollie King ingratiated herself into the hearts of the audience from the very opening of her act to closing by the offering of her various imitations, which she handled excellently. Miss King has a great many friends in Harlem judging by the way she was received, and the applause she gathered at the finish of her specialty. She was in excellent voice and was assisted at the piano by Sidney Franklin, who accompanied her in excellent style and helped to put the act over for a big hit.

Swan and Mack followed with their black face specialty and seemed to have the house laughing early with their line of gags and manner of delivery. The several bits of comedy they offered outside of the chatter was greatly appreciated and they scored accordingly.

Sonia Baraban and Charles O'Brien Grohs closed the show and, even at a very late hour kept every one fast in their seats with a routine of different dances, which scored individually and took real applause at the finish. The act is a fast running affair with special scenery and music and is reviewed more fully under New Acts. In the closing spot it scored decidedly.

S. L. H.

VAUDEVILLE

FIFTH AVENUE

This house started off the week with an entertaining bill which was well received at the first Monday show. A William S. Hart picture was the feature film, and "The Making Over of Mother" was the Christie comedy.

After the pictures Archie and Gertie Falls presented their acrobatic and gymnastic act. Miss Falls starts off in one doing Mexican web work on a rope. She is an expert and does many difficult feats, her slide down the rope being among the best, because she makes the descent so slowly. Then in three Archie appears and lives up to his name, for he makes many remarkable tumbles. Here the lady does a little work on the trapeze and together they do tumbling. They are good performers and present a good act.

Embs and Alton, a girl and young man, presented a song and piano act and proved themselves to be entertainers. They scored a pronounced success. (See New Acts.)

Charles Mack and Company, a man and woman, were seen in a sketch entitled "A Friendly Call." It tells a story of two old Irish cronies who are always quarreling. One of them, Donovan, is taken sick and his chum's daughter, Nora, visits Donovan to pave the way for her father's coming. When he arrives, he is heartily welcomed by Donovan, who fears that he has not long to live and wants to be cheered up. This his chums proceed to do, first presenting him with a wreath of flowers. Then he tells the ill man of happenings at funerals and wakes, of persons who are dying and of those who have passed away. In fact, he makes death the keynote of his talk.

The skit is capably written. It contains many bright lines and the roles of the two cronies are well drawn. There is nothing lacking in their portrayal, although the work of the man playing Donovan is probably a shade better than that of the one doing his chum.

The young woman fills all the requirements of the role of Nora and sings to the accompaniment of the bagpipes. At the finish she shows that she knows how to dance a jig. The act is entertaining and a laugh producer and scored a success.

Tom Dingle and Sam Ward, in a comedy singing and dancing act, made a big hit. (See New Acts.)

Mabel Burke followed with an animated song and won hearty applause for her efforts.

"Mr. Proxy" is the man who bears such a striking resemblance to President Wilson. He is a good speaker and his monologue is made up of little quips concerning the food and coal situation, with an occasional slap at Congress and reference to his resemblance to the head of the nation. This latter is his chief stock in trade. Without it his material, which well fits his subject, would be pointless. He was well received.

Ernest Evans and four girls were seen in a dancing and singing act. They open with one girl at the piano, another with a violin, while a third does a dance with Evans. A song is then given with piano and violin and then follows another dance. Then one of the girls renders a song with the orchestra. For the finish Evans and two girls dance to the accompaniment of piano and violin.

Burns and Kisson held down number eight position so well that they were called upon to take an encore. They got many hearty laughs for their work but the introduction by the comedian of a suggestive song rather dampened the enthusiasm of their audience. The boys are clever entertainers and know how to put their material over. They do not need to resort to coarse material for laughs and the sooner they eliminate the song referred to the better.

Leonard Gautier's Animated "Toy Shop," and animal act employing ponies and dogs, closed the bill and received its full share of approval.

E. W.

AMERICAN

A good all 'round bill was presented for the first half of the week at this house.

That dare-devil Jap gymnast, Harry Tsuda, had number one position and drew down a big hit. He started with hand-balancing on a table, and then went into his thrilling work. His hand-balancing on one and two chairs, the legs of one resting on a thirty-inch globe (which in turn rests on a table), is the height of daring, and always brings him rounds of hearty applause.

Walter Winchell and Rita Green have a breezy skit called "Spooneyville," in which they introduce talking, singing and dancing. They sing three songs, all of which have a bearing upon the title of the act; have a little comedy patter and do some good dancing. They were well liked by the Monday night audience.

The offering of the four Renee Girls consisted of singing by one of their number and dancing by the others. They made three changes of costume, rendered four songs and as many dances, and received a full share of approval for their work.

Welch, Mealy and Montrose, with their acrobatics, dancing and talkfest, scored a great big hit. They rendered two songs, Mealy danced and Montrose did some tumbling, all of which found favor. But their comedy talk is their long suit, and in the comedy end Welch is a host in himself. Once he started talking the audience started laughing, and kept it up to the end of the act. There was no mistaking the genuineness of their success.

Les Aristocrats, two girls and a man, presented a series of Parisian dance creations and were well liked.

Rosamond and Dorothy, two women, opened with piano and violin. This was followed by a piano solo, and then the pianist rendered a vocal number on the patriotic order. They finished with an instrumental duet and pleased so well that they had to take an encore. These girls present a pleasing act. They are good performers and have pleasing personalities. The pianiste is particularly good and has a vivacity that is a decided asset to the act.

Henry Horton and company, a young man and girl, were seen in Horton's rural comedy sketch "Uncle Lem's Dilemma," which caught the audience from the start. The skit tells of an elderly widower who wants to get married, but dreads telling his daughter of his intentions. This daughter is in love with the son of the widow the old man is going to marry, but she decides she will not wed as long as her father lives.

To overcome this difficulty Uncle Lem and the young man "frame up a job" on the daughter, with the result that the young people get to the minister's first.

The skit is well written, the lines are bright and the characters are well drawn, that of the old man being a gem in its way.

Horton is a finished actor, and his performance of Uncle Lem is as fine a bit of rural character work as one could wish to see. The young man and girl have little to do, but did that little acceptably.

The American Comedy Four scored the big hit of the bill, if hits are measured by applause. They sang four songs in good harmony, and the blackface member of the quartet stepped out of his character long enough to sing a new sentimental war song, which was so well liked that he had to repeat the chorus, and even then the audience wanted to hear it again. The comedy material is well put over and gets plenty of laughs.

The Adele Trio, two men and a woman, closed the bill, and with their gymnastic and aerial feats won the full approval of the audience.

A screen version of the drama "The Guilty Man," was the feature picture.

E. W.

JEFFERSON

The show was opened by The Weiss Troupe of Acrobats. This act is one of the fastest openers on the boards and scored a hit in the signal spot at this theatre.

Peppino and Perry, in a musical act, were next. There is entirely too much noise and too little music in the first part of the act. They open with an accordion duet, which is followed by more accordion numbers. A solo by the younger of the two, was next. Then came a solo by the other, who was joined by the first, on the violin. The last part of the act was what put it over for a slight hit, as the rest of it is too noisy to be pleasing.

The Hall Players, in a comedy sketch, followed. The story is this. A negro servant has been disloyal, and, to save himself, accuses the butler of stealing. The butler plays dead, and "haunts" the negro, who awakes to find it is all a dream. This act is a scream from beginning to finish. The work of the negro is excellent, and the "ghost" of the butler is a riot. The act had the audience laughing throughout and scored the comedy hit of the bill.

Hobson and Beattie, two women, were next. They have a singing and piano act that is a top notcher. It opens as a single with one of them at the piano. The other joins in a Quaker number, which is followed by some high note reaching efforts. A burlesque on the "conservation days" follows, after which they do a duet on the piano and close with a double number. They have an act that is sure-fire and handle it very cleverly, getting over for a hit.

A Hearst-Pathé news reel split the bill here.

Keno, Melrose and Keys, three men, reopened the vaudeville. They have an acrobatic act of the first water and deserved a better reception than they got. They open with a dance and follow with some hazardous acrobatic feats. They use a line of comedy talk that might stand a slight brushing up. One of them, the taller, handles the comedy and gets the most out of it. The bridge trick was well done and was the best received of their efforts. The act took two bows and, had the audience been appreciative, might have had more.

"Mile a Minute," a melodramatic sketch, was next. The story is that of a rich young man who, thirsting for adventure, turns express robber. He has held up and robbed a train and is being trailed by detectives. He seeks refuge in a shack. A girl rushes into the building and begs him to lend her his car, saying that her brother, who is on the train, is the tool of the robber. The brother has the booty. Unwittingly, the girl is talking to her brother's accomplice. Detectives, she tells the refugee in the shack, are trailing her kinsman. She wants to save him, if she can, and seeks the robber's aid.

While she is talking, a detective enters the hiding place of the bandit and attempts to detain the two. The robber outwits him, succeeds in catching the train and is rewarded with the love of the girl. The act is of the old type melodrama and has the earmarks of that type of play. There is an exciting race between an auto and a locomotive, which puts a punch into the act.

George Rosener, character actor, was next. He is doing the same act he did last season, with the exception that the first character has been slightly changed. He opens with the Englishman and follows with the "dope fiend," closing with the old soldier character. Rosener is an actor of ability, and puts over his act in fine style.

Hart and Diamond, in a novelty dancing act, closed the vaudeville. This act carries a special drop, on which are depicted hearts and diamonds. Their dancing pleased the audience and they scored in the closing spot. "Nobody's Wife," a feature film, closed.

S. K.

CITY

The show was opened by Sylvia Loyal, who was billed as Mme. Du Val and Pierrots. She has a neat opening turn and has taken pains in staging it. The act opens with a pantomime between Miss Loyal and her assistant, during which a dog and two pigeons are introduced. She next does some hat-throwing stunts, followed by slack-wire work, in which she does some juggling. She closes by having a score or more of pigeons perch on her shoulders.

Schooler and Dickinson in their act of music and nonsense, came next. The act consists mainly of piano playing by the man, and singing and dancing by the woman. Some comedy work by both put the act over.

Oscar Figman and the Beaumont Sisters were third on the bill. They have a comedy offering in which the catch line is "I'm Surprised." Genevieve has just been married again and brings her second husband home to her sister. Hubby is a nut on germs and his actions tend to aggravate sister. Genevieve is the willing servant of hubby and sister tries to make her rebel. Hubby soon proves he is boss, however. The lines in the sketch are very clever and the comedy is wholesome, with the exception of the last line, which is suggestive in the extreme. Figman is a comedian of ability and handles his gags in a capable manner.

The bill was split here by a Universal Current Events news reel.

The vaudeville was resumed by The Rajahs, two men and one woman, in a Hindu telepathic act. The turn consists mainly of answering questions put by the audience. The work is clever and some of the answers amazing. The act, playing a return engagement, scored a hit.

Muller and Potter, two women, were next. The smaller of the two is a comedienne of nut variety. Their skit concerns two women who are having tea together in a garden. The talk is very funny and got many laughs. The comedy antics of the smaller one was the feature of the act. She sings a number acceptably. There is some talk about movie heroes and the act closes with a double number concerning what women can do to help win the war. They scored and took three bows.

Murry Burkhardt, a comedian, was next. He carries a drop representing a stage, and enters as a burglar. He sings a long song about his stealing melodies, dialects, dialogues, etc. His next is a song about love, in which he shows how Sam Bernard would sing the number. This is followed by a special number about his boy, who was supposed to be a great violinist, but who, upon making his first appearance, was hooted off the stage. His last number is one about having stolen all that he came for, and is also a long drawn out affair. Burkhardt has talent and wastes it on such numbers. He should get some of the live novelty songs, and put them in his act, when he will make a much better impression.

Wayne and the Warren Sisters were on seventh. The young man is in love with Ethel, one of twin sisters, and is constantly mistaking one for the other. He is to inherit his uncle's money if he marries a red-haired girl, provided uncle does not get married himself. The trio sing well and their opening number sounds splendid.

"School Days," the old Gus Edwards' act, with a new cast, closed the vaudeville portion of the program. The act is not as good as it was, but it will pass muster. The dances by one of the girls were the best things in the act. A violin solo was well rendered by another of the girls, and was graciously received.

"The Girl With the Champagne Eyes," a Jewel Carmen feature, closed the bill.

S. K.

VAUDEVILLE

"THE WEAKER ONE"

Theatre—Palace.
Style—Playlet.
Time—Twenty-nine minutes.
Setting—Special.

A mother of twins, who are of different sex, is confronted with a serious question. Her daughter is a born fighter but her son is a self-admitted coward.

The scene is laid in a kitchen of a peasant's home in France. War is declared, mobilization called throughout the streets and the girl wishes she was a man, while the boy refuses to join his comrades on their way to camp because he does not like the sight of blood. A priest is introduced who tells the boy he should go. The girl's sweetheart is a corporal and also calls the boy a coward for not going while the mother is most sincere in her urgings for the boy to serve his country.

Finally the girl cuts her hair and takes the place of her twin brother in the march and then the boy realizes that he also wants to go. But the mother stops him while he fights to go and, with the assistance of the priest, joins the ranks of the patriots as they march away.

The act means nothing in the way of entertainment, nor does it hold interest. As a production, however, it is to be complimented, as the stage manager has picked good actors, and good types, creating atmosphere and effect.

Hal Cane, as the boy, did well with a thankless part, and Sara Biali, as the sister, was a good looking boy. The part of the mother was handled by Olive Oliver in an unnatural manner.

S. L. H.

BARABAN AND GROHS

Theatre—Proctor's 58th Street.
Style—Aesthetic dancing.
Time—Twelve minutes.
Setting—Full stage.

Baraban and Grohs, a man and a woman, present three dances in as many changes of costumes and scenery. The first is of the ante-bellum period, the two entering through an arched arbor effect.

The scene of their next number is laid in the land of the Mikado, the girl appearing as a Japanese Geisha girl. An alternating flashlighting effect adds but little to the number.

The third and concluding dance, in Indian costume, both from the viewpoint of the steps executed by the two and the scenery, is perhaps the best of the three. The settings throughout are elaborate and the work of Baraban and Grohs is pleasing to lovers of this form of entertainment. Although the act introduces nothing new from a terpsichorean standpoint, it should not have difficulty in obtaining bookings.

T. D. E.

JUST OFF BROADWAY

Theatre—Palace, Staten Island.
Style—Melodramatic farce.
Time—Twenty minutes.
Setting—A bedroom.

Gene Ellsworth and Company are offering a melodramatic farce entitled "Just Off Broadway," written by George M. Rosener. It is farce melodrama in every sense of the word and, for that reason, the dramatic moments lose force.

The playlet concerns the efforts of two reporters, one a woman, Jane Briscoe (Miss Edna E. Lindon) and the other Gene Ellsworth, in the character of Tom Bailey, to get a scoop. In their efforts to land the crook and get their "story," they arrest a detective, lose him and do half a hundred other funny things. The plot is a bit too complicated to explain fully, but suffice to say it is entertaining.

Larry Kinson, as the "bull," and Lee Chalzel, are also in the cast. H. S. P.

NEW ACTS AND REAPPEARANCES

DONEGAN AND CURTIS

Theatre—Palace, Staten Island.
Style—Song and dance.
Time—Thirty minutes.
Setting—Special.

Carter DeHaven is presenting Donegan and Curtis in an act entitled "The Masher." It was presented here for the first time anywhere this week and is an entertaining act for two.

The first scene represents the stage of the theatre with a girl doing her turn. A dude in the orchestra makes a date with her and then the lights go out. A second later we see the stage door of the theatre and the dude awaiting the actress. She enters and they go off for dinner.

The next scene takes us to a private dining room at Murray's, where the couple entertain with several dances and songs and some snappy dialogue. The fellow has only a few dollars and the girl a whale's appetite. Several amusing situations develop in the course of the dinner. They finally decide to go home, and exit for a taxi.

The next scene is laid outside the girl's home in New Rochelle. They come on after some off-stage chatter with the taxi driver. The girl ducks in and leaves the poor dude out in the rain.

Next we see a light in the window above, the girl disrobing and then—a cop happens along and shoos the masher off, thus ending the story.

The act is decidedly novel and original and went over well when presented here. The two types represented are those that always interest, the dialogue is snappy and the songs full of pep. H. S. P.

EMBS AND ALTON

Theatre—Fifth Avenue.
Style—Piano and songs.
Time—Ten minutes.
Setting—In one.

Embs and Alton, a young man and a girl, have a very finished song and piano act. The girl plays the piano and sings and her partner sings and plays the violin.

They open with a song to piano accompaniment and follow with a medley on the piano and violin. The girl then sings a solo and her partner renders another song, in which she joins for the finish.

The act is neat and well presented. The girl is an excellent pianiste and her partner plays the violin fairly well. The enunciation of each is clear and distinct and the young lady possesses a high soprano voice of good quality. They met with well deserved success.

E. W.

DINGLE AND WARD

Theatre—Fifth Avenue.
Style—Singing, talking and dancing.
Time—Fifteen minutes.
Setting—In one.

Tom Dingle and Sam Ward have an excellent act made up of singing, dancing and talking. They open with a comedy song, the melody of which is selected from the opera of "William Tell."

They follow this with soft shoe dancing and then go into comedy talk, which is repartee in style. When they reach the height of their comedy they suddenly give their talk a sentimental twist, which, however, is only a dash, as they again switch to comedy, with a song and soft shoe dance.

The boys have good material, which they put over well, and are clever dancers. E. W.

"CALL TO ARMS"

Theatre—Harlem Opera House.
Style—Patriotic playlet.
Time—Fifteen minutes.
Setting—Full stage.

The curtain ascends on the living room of a modest city apartment in which are seen three people, a mother and her two children, a boy and a girl. The boy, hearing his country's call, wants to enlist, but is restrained by the pleadings of his mother and sister, who are dependent upon him. The mother already has given three of her loved ones, her husband and two sons, to the cause, during the Mexican border trouble.

But there sounds in the boy's ears the tauntings of the janitor of the building, who inquires if he has as yet enlisted or is a slacker. Torn between the proddings of the janitor and the entreaties of his mother and sister, the boy is at a loss as to what to do, until a passing poilu, back from the front, is hailed by the janitor and ushered into the room. In an impassioned recital, in which he, possibly, is a little too dramatic, he tells of what his brave countrymen and others of the Allies have done for humanity, liberty and democracy and, as "The Marseilles" is heard, calls on the boys to answer the call to arms.

The lad arises, as if dazed by the poilu's words, appears to see a vision, wheels suddenly and advances rapidly to a flag-draped picture of a soldier on the wall which he salutes, exclaiming, "Uncle Sam, at your service!"

The roles essayed by the mother, son and daughter (though the latter has little to do) and the French soldier, are in fairly capable hands for the act's present time. While the story is a pretty one and should aid, in its small way, in the matter of enlistments, the act, as at present constituted, is hardly destined for big time. T. D. E.

DE LACY, RICE AND CO.

Theatre—Twenty-Third St.
Style—One act farce.
Time—Eighteen minutes.
Setting—Full stage.

De Lacey, Rice and company are presenting one of those old-time one-act farce comedies that are filled with foolish dialogue, illogical situations and helter skelter business. For the small time, such as the act is now playing, the turn can be set down as a "sure fire" number.

There are three people in the act, a man and two women. The action all takes place in a hotel bedroom occupied by a man and his wife. They quarrel and the woman 'phones the clerk for another room. A woman across the hall enters and informs the first woman's husband that she intends to share his room for the night. She, it seems, has also had a misunderstanding with her better half. Husband of second woman is jealous, etc. First woman returns. Accuses husband of dubious conduct. Refuses to listen to explanations. Second woman complicates matters by trying to explain. Much rushing in and out of doors. Nonsensical, but funny enough, according to conventional farce standards. De Lacey, Rice and Company have talents far superior to the vehicle they are now appearing in. If the act is satisfied to play the minor circuits the farce will be just the thing. If the trio aspire to something better a regular act will have to be secured.

H. E.

HALEY, MIKE AND HALEY

Theatre—Olympic.
Style—Singing and dancing.
Time—Fifteen minutes.
Setting—One.

Notwithstanding the triple billing, this is a two-act. The Haleys are a man and a woman. Mike is a monkey. The present billing should be discarded, as it is misleading.

The team opens with a song of the raggy variety, handling the number very well, the woman being especially strong on the "jazz" stuff. Both have good voices and are lively on their feet. The man follows with a topical song that has a well written comic lyric, which fills in nicely while the woman is making a change for her single. The costume worn by the woman, a white satin baker's suit, is rather unbecoming. She appears to much better advantage in skirts. A different costume would strengthen her single materially.

The finish brings the couple on in Italian character garb, the man making up as an organ grinder. This is where the monkey, Mike, enters into the proceedings. Some good comedy is worked up with the monk, who has a peculiar habit of gazing intently at the audience, which in itself is productive of laughs. The man dances particularly well. Both have ability, but are not fitted with the sort of material that will advance them much beyond the time they are now playing.

With the right kind of stuff the Haleys could rapidly develop into a highly entertaining big time act. The act was a hit at the Olympic. H. E.

P. GEORGE

Theatre—Harlem Opera House.
Style—Musical.
Time—Fifteen minutes.
Setting—Special, in two.

The curtain goes up on what appears to be a combination kitchen and meat store. George wears a chef's headpiece and a butcher's apron. He goes about his work of cutting up meat, placing cooking utensils on a range, dusting, sweeping out, etc.

Each leg of lamb or side of veal, stewing pot, broom or what not he picks up, turns out to be some-kind of musical instrument. For instance, a hat tree is a piccolo, a ham is a cornet, a side of pork a violin, a broom a one-stringed instrument, etc. Even the Gold Dust Twins and Little Dutch Cleanser, apparently inanimate advertisements on the wall, suddenly become endowed with life and gyrate to the rhythm of the music. A stuffed turkey does a hoola-hoola. George does not say a word during his entire turn.

The act is enjoyable and should continue to make good on its present time. T. D. E.

CLARK AND LEVERE

Theatre—Harlem Opera House.
Style—Talking and dancing.
Time—Fifteen minutes.
Setting—In one.

Clark and Levere, a man and a woman, the former straight and his partner in comic rural makeup, come on, each with a piece of hand luggage, which, it subsequently develops, contain accordeons. They begin a line of conversation, the woman affecting an exaggerated rube vernacular. She later clogs what she calls a barn dance, the two talking the while. Finishing her terpsichorean efforts, the two open the baggage and take out the accordeons, on which they play a sentimental Irish ballad, finishing with a rag. The chatter is uninteresting, and the woman's dancing and the accordeon work is only fair. Small time is the best the act can hope for.

T. D. E.

DRAMATIC and MUSICAL

"FOLLOW THE GIRL," NEW MUSICAL PLAY, IS LIGHT AND PLEASING

"FOLLOW THE GIRL"—A musical comedy in three acts. Book and lyrics by Henry Blossom. Music by Zoel Parenteau. Produced at the Forty-fourth Street Roof Theatre on Saturday night, March 2.

CAST.

T. Lyman Niles.....	William Danforth
Mrs. Niles.....	Jobyna Howland
Gladys Niles.....	Elleen Van Biele
Finne.....	Alice Ryan
Guillereno Barbarento.....	Robert O'Connor
Edwina Blake.....	Mercedes Lorenze
Alfred Vandever.....	Harry Fender
Buck Sweeney.....	Walter Catlett
Brophy.....	Richard Tabor
Hotel Clerk.....	Claude E. Archer
Albert Vandever.....	Charles Cleer
Mrs. Vandever.....	Ann Warrington
Rev. Jonas Tod.....	Ralph Nairn
William Tell.....	George L. Bickel
Mlle. Anna.....	Louise White
Washington.....	William Everett
Mlle. Rizpaz.....	Ernestine Myers

Zoel Parenteau, a young Pittsburgh composer who wrote the music for "The Amber Princess," a musical comedy which had a brief run in New York last season, provided a score for that production which attracted favorable attention. The music was light but pleasing, written in a musically manner and was melodious to a degree.

The book, however, did not compare with the score and the run of the piece was a short one. The music, however, has lived after it, for in "Follow the Girl" five or six of the songs, together with most of the chorus numbers of "The Amber Princess," are heard once more.

"There's Always One You Can't Forget," the big song number, as well as "The Chinese Fox Trot" were heard to excellent advantage and the balance of the score, while light, was pleasing.

Mr. Blossom's book contains many bright lines and one or two amusing situations, but on the whole it does not compare favorably with many of his previous efforts, however, at least it has a consistent story.

It concerns a fashionable youth, who, to retrieve his fortune, is planning to marry the daughter of a presumably rich banker. The youth allows people to mistake him for his millionaire cousin and the heroine's father suddenly ruined in Wall Street, believes that the marriage will be an advantageous one. An elopement takes place and just as the young couple learn that they are penniless, news of the death of an uncle of the bridegroom is received and the young man inherits a fortune. At the same time the girl's father announces that he is not bankrupt for a turn in the market has made him immensely wealthy.

Elleen Van Biele and Harry Fender were the young people and both sing and dance pleasingly. Walter Catlett handled the light comedy situations well and George Bickel, as the innkeeper, was most amusing. Jobyna Howland, statuesque and finely gowned, made the most of a small role, and Miss Mercedes Lorenze sang and danced. A chorus girl who in one of the song numbers did a grotesque bit of dancing received a great measure of applause and from that standpoint scored one of the big hits of the piece.

WHAT THE DAILIES SAY.

Times—Pleases by gay, good taste.
Sun—Chorus girl is star.
American—Light and frothy.
Herald—Conventional musical comedy.
World—Blossom's lyrics snappy.

TO GIVE "JULIUS CAESAR"

The Shakespeare Playhouse, Frank McEntee, director, will give four performances of "Julius Caesar" at the Cort Theatre beginning March 15. The performances will be given Friday afternoons and Saturday mornings.

GERMAN PIECE, SEEN HERE FIRST TIME, HAS MANY FUNNY IDEAS

In honor of the twenty-fifth stage anniversary of Bruno Schlegel, one of the popular members of the Irving Place Theatre Company, "Die Goldene Spinne" ("The Golden Spider"), a four-act comedy by Franz von Schoenhan, which, strange to say, was entirely unknown here, was unearthed and produced with success last week.

Schoenhan was one of the most successful comedy playwrights of two decades ago and has more than a score of box office magnets to his credit, most of which found their way also to this side of the Atlantic.

"Die Goldene Spinne," with the exception of a very few insignificant incidents which could easily be changed, is not at all antiquated and the plot contains any number of good, humorous ideas. The reception which both the cast and the play itself found was warm and well-deserved.

Herr Schlegel, who occupied the center of the stage, scored quite a hit in the part of the elderly, over-suspicious, but, withal, easily duped gentleman whose susceptibility to female charms almost lands him in a very disagreeable situation. Hans Unterkircher, as his son, and Hertha Schoenfeld, for some time threatening to become his step-mother but winding up by accepting him as her fiancé, were in perfect accord with one another's acting. Flora Arndt, Clairette Clair and John Feistel contributed their full shares towards the success of the offering. Christian Rub, as the starving hairdresser, was indescribably funny in his acting, as well as his make-up and manner of speech. Otto Meyer, Ernst Robert, Mary Rodelsdorfer, Kurt Manthey, Emmy King, Eugen Keller, Heinrich Falk and Robert Kreher were employed in smaller parts.

"FRIENDLY ENEMIES" IS SEEN

ATLANTIC CITY, March 1.—With a theme of almost national importance, human in treatment and superbly handled, "Friendly Enemies" played to a record audience last night at the Apollo Theatre. The authors, Samuel Shipman and Aaron Hoffman, have conceived a play with dynamite in it so cleverly and humanly that the wonder is how it was done.

The play deals with a type of German citizen who is a puzzle to American-born people. Karl Pfeifer, trained and educated according to German "kultur," believes his fatherland cannot be wrong. Atrocities attributed to his people as he knows them he dismisses as fabrications. His friend, Henry Block, of the younger generation in thought, is against militarism and Kaiserism. The conflict of opinion furnishes the humor of the piece. Karl, to save Germans in America from a supposed persecution, as represented by a secret agent of Germany, subscribes \$50,000 to a fund purported to be for this purpose. Unknown to him, his son enlists in the American army and obtains a commission as lieutenant. This angers the parent, who recalls his relatives to his son's memory and asks whether the boy believes the things ascribed to them. The boy is firm and it is not until the transport bearing his son to France is torpedoed that the truth dawns upon Karl Pfeifer. He then becomes irrevocably an American.

"WILD DUCK" CAST COMPLETED

Arthur Hopkins has completed the cast of "The Wild Duck," the first play of the season of Ibsen repertoire in which Mme. Alla Nazimova will be seen at the Plymouth Theatre. The company includes besides the star: Lionel Atwill, Harry Mestayer, Edward Connelly, Lyster Chambers, Dodson Mitchell, St. Clair Bayfield, Adelbert Knott, A. O. Huhn, Frederick Gibbs, Walter C. Wilson, J. H. Wright, George Paige, Amy Vaness, and Norah Lamison.

HODGE PERSONALITY IN "CURE FOR CURABLES" LIKELY TO PUT IT OVER

"A CURE FOR CURABLES"—A four act comedy by Earl Derr Biggers and Lawrence Whitman, taken from a story by Corra Harris. Produced Monday evening, February 25, at the Thirty-ninth Street Theatre.

CAST.

Mrs. Hamilton Blaine.....	Ada C. Nevil
Elizabeth Rankin.....	Adelyn Wesley
Bishop Rutledge.....	Carson Davenport
Dutton.....	George Lund
Mrs. Margaret Forster.....	Edith Shayne
Jeanne.....	Fanchon Duval
Colonel Fairchild.....	Charles E. Verner
Phillip.....	Harold White
Phyllis Blaine.....	Clara Moores
Frederick Jamieson.....	Edward Woon
Robert Gleason.....	George Barr
Herbert Davies.....	Clarence Bellair
Dr. Parker.....	Robert Wayne
Corn.....	Frederick Strong
J. Cunningham Hale.....	Brigham Royce
Watkins.....	David Marshall
Shep.....	Jerry Hart
David Manville.....	Joseph Weber
Dr. James Pendergrass.....	William Hodge
Judge Luckett.....	James H. Lewis
Jack Morris.....	James C. Malaidy
Sheriff.....	Arthur E. Sprague
Deputy Sheriff.....	Ford Record

The plot of "A Cure for Curables" is based on the conditions stipulated in the will of the late uncle of Dr. James Pendergrass, by the terms of which Dr. Pendergrass comes into possession of a sanitarium if he succeeds in curing ten patients in thirty days.

The Doctor starts by having his patients photographed as farmers and farm-ettes for the magazines. The next step is to have them actually doing farm work. Then, to keep them from taking the next train home, he overfeeds them and they fall asleep and miss the train.

The following morning they all feel so much better that they decide to stay, and stay they do until they are cured. This, however, is not accomplished until the "villain" has had his inning.

This "villain" is Dr. Parker, who conducts a rival sanitarium. Through the aid of Phyllis Blaine, who is in love with Dr. Pendergrass, and Judge Luckett, to whom the patients are hired at thirty cents an hour, Dr. Parker is foiled in his evil design to ruin the character of Pendergrass.

But the latter's path is not strewn with roses, for, easy though it has been to "cure" his patients of imaginary ills, it is not easy to get them to sign affidavits that they are well. The man with imaginary ills considers it his birthright to believe himself ill and the Pendergrass patients hesitate about signing away their birthrights. It will deprive them, they state, of the privilege of being considered interesting invalids. However, they finally do put their "John Henrys" to the document and all ends well.

While, as a comedy, "A Cure for Curables" is a long way from being a world beater, it still has many bright lines and is a typical Hodge vehicle. The personality of the star is likely to carry it.

Mr. Hodge is natural as Dr. Pendergrass, which means he is as interesting—and his dry humor as funny—as ever. Clara Moores made a charming heroine and Charles E. Verner and George Barr were amusing as two of the patients.

WHAT THE DAILIES SAY.

Times—Likely to have popularity.
Sun—Hodge amuses with dry humor.

WILL PRESENT HEWLETT PLAY

"Pan and the Young Shepherd," a two-act pastoral comedy by Maurice Hewlett, will be presented next Monday night at the Greenwich Theatre. The version to be given was made by Granville Barker. The cast included Frank Conroy, Fannie Marinoff, Sydney Carlyle, Margaret Fareleigh, Joseph Macauley, Grace Henderson, Harold Meltzer, Helen Robbins, Everett Glass, Mary Pyne and Edwin Strawbridge.

WILL REVIVE "THE BRIDE"

"Here Comes the Bride" is to be revived. It went into rehearsal last week under the direction of Edgar MacGregor and will open next Monday at the Montauk, Brooklyn. The company includes Graham Velsey, Alice Hills, Wm. T. Holden, Walter Fenner, Kenneth Keith, Frances Carson, Walter Sherwin, Joseph McCallion and Rex Wayland.

STUDENTS TO GIVE NEW PLAYLET

Students of the American Academy of Dramatic Arts will give next Friday, at the Lyceum Theatre, their sixth matinee of the season. The bill will include Jerome K. Jerome's "The Passing of the Third Floor Back" and "The Groove," a one-act play by George Middleton, which will then receive its first presentation on the stage.

WALKER TO HAVE THREE COS.

Stuart Walker will have three "Seventeen" companies next season. The one now appearing in the play will remain intact and the other two will not in any sense be what are known as "Second companies" but will be made up of players equally as capable as those of the parent organization.

MRS. FISKE TO DROP "MME. SAND"

BOSTON, Mass., March 3.—Mrs. Fiske, who opens in "Madame Sand" tomorrow night at the Tremont Theatre, will close in that play at the end of this week and will present "Service," a two-act play, with Lord Dunsany's "A Night in an Inn" for a curtain raiser.

BRADY PRODUCES ANOTHER SHOW

Another company of "The Man Who Stayed at Home" started rehearsals last week and will soon go on the road. The roster includes Aubrey Bosworth, Belle D'Arcy, George Burnett, Jean Thomas, Ashton Newtone, Marjorie Davis and Harry Forbes.

TO HAVE SECOND COMPANY

Sydney Rosenfeld is organizing a second "Under Pressure" Company, which he will send on the road. The company appearing in that play at the Norworth Theatre will continue its presentation until April 15, when Rosenfeld will present another play.

PRINCIPALS FOR "CAESAR" NAMED

The cast of "Julius Caesar," which is to be presented at special matinees at the Cort Theatre next month, will include Tyrone Power, Cyril Keightley, Walter Hampden, Howard Kyle and Alma Kruger in the leading roles.

"OH EMILIE" TO BE PRODUCED

"Oh Emilie," Adolf Philipps' latest musical farce comedy from the French, will have its initial presentation next Saturday night at the Yorkville Theatre, with the author and Mizi Gizi in the leading roles.

MASON REHEARSES MARCIN PLAY

John Mason is rehearsing in a new play by Max Marcin and Louis Anspacher, in which he is to be starred by Al. A. H. Woods. The piece is as yet unnamed.

PLAN 3 "TEACHER" SHOWS

Cohan and Harris will send three "Little Teacher" companies on tour next season. Mary Ryan, star of the present company, will head one of them.

"THE GOLDEN SPIDER" PRODUCED

"The Golden Spider," a farce by Franz von Schoenhan, was given its first performance in America Feb. 28 at the Irving Place Theatre.

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FILM REVIVALS

The claim that the film business is suffering for new faces seems to be belied by the fact that revivals are becoming more popular every day. When the old Griffith films were dug up from the vaults a couple of years ago, most of the wisecracks predicted that they would be a frost. They pointed out, sagely, that the technique of film directing had improved to such a great extent that the public would quickly notice the poor scenic accessories, commonplace properties, etc., and would make unfavorable comparisons.

The Griffith pictures were shown at the Strand, however, despite the fears of the croakers, and the result was surprising. Instead of being fill-in stuff, as the Strand management thought they would be, the early Biograph Griffiths soon became top notch drawing cards and it wasn't long before a city wide demand sprung up from the outlying houses.

Having glimpsed the possibilities of the revival idea, other picture concerns decided to follow along in the wake of the plan. The Imp Company had several ancient Mary Pickford films in stock and they were no sooner placed on the market than they were booked up solid.

Later, after Charlie Chaplin had climbed to the top of the comedy heap and had reached the dignity of a \$1,000,000 salary, the Essanay Company put the revival scheme into effect with big monetary rewards. Thousands of people had never seen Chaplin and other thousands who had seen him wanted to see him again.

The first Triangle pictures of Douglas Fairbanks considered by many to be superior to the features he is starring in today, are in great demand just at present. In several instances, the old Fairbanks Triangles have brought far more money to picture theatre box offices than films of current vintage, whose sole claim to drawing powers was an over rated publicity made near-star.

William S. Hart is another favorite who, apparently, pulls just as well in an old picture as he does in a new one. The public likes what they like and are willing to pay for it. Baby vampires come and go, new faces flit in and out of the screen whirl and hardly a week passes but that some star of the legitimate is not coaxed before the camera. But Hart's popularity, instead of waning, seems to be increasing every day.

The Vitagraph, it is understood, cleaned up on its Clara Kimball Young reissues and can repeat the trick with Anita Stewart's early films any time they desire.

WANTS ACROBATS RECOGNIZED

Dear Sir:—Allow me to express to you my appreciation to see in your paper the plea for the acrobat.

I do not understand for why they discourage the silent act and make him look cheap in the eyes of the public.

Your paper wrote us up when we played Fifth Avenue, and I assure you it done me good to read the just report, giving credit to the people that are trying to be original.

During the first half of the week at the Boulevard we were one of the hits of the show, but were on the posters in the very smallest type. It was the same at the American, and, naturally, the impression carried to the stage crew was that we were only cheap acrobats. That accounts for acrobats getting poor dressing rooms, while ordinary acts that do singing, which most everybody can do in a very short time, gets the billing and attention. And these same people cannot open or close a show. Most acrobats can, however, and if they had a spot would clean up. The pantomimists and the acrobat makes variety.

I, too, ask why don't they encourage him to put on new ideas, and not try to keep him down.

I beg to remain very truly yours,
JACK BASSIT,
Of Bassit and Bailey.

TWENTY-FIVE YEARS AGO

John Wilson and Dave Marion formed a partnership.

Ross and Fenton were with the "April Fool" Company.

R. G. Ingersoll lectured at the Broadway Theatre, New York.

The Irwin Brothers Shows were at Winterquarters in Buffalo, N. Y.

B. F. Keith secured the lease of the Union Square Theatre, New York.

"I Loved You Better Than You Know" was published by Chas. A. Held.

Sim Williams was business manager of the Eden Theatre, New Orleans.

Wm. E. Slafer was musical director at Hyde and Behman's Theatre, Brooklyn.

Answers to Queries

D. R. G.—Jack Lord is conducting two companies doing musical comedies in Little Rock, Ark.

H. M.—Gracie Emmett is still in vaudeville. She is appearing this week in a new vehicle.

H. J. U.—Bobby North played one of the leading roles in David Belasco's production of "Just A Wife."

F. R.—Dorothy Shoemaker is leading lady of the Keith Players at the Hudson Theatre, Union Hill, N. J.

S. E.—Doris Rankin, now appearing in "The Copperhead" at the Shubert Theatre, is the daughter of the late McKee Rankin.

P. F.—Arnold Daly's first acquaintance with the theatrical business was gained as a boy in the business offices of the late Charles Frohman.

W. J.—The plays were first presented in this order of precedence: "The Old Homestead," "The County Fair," "Way Down East."

B. G.—It was not Alf Hayman, but his late brother, Al Hayman, who was one of the original promoters of the Actors' Fund Home on Staten Island.

F. L. M.—Charles B. Dillingham was a newspaper man before he became associated with Charles Frohman, which marked his entree in the theatrical business.

E. T. J.—Ermette Novelli was brought to this country by Liebler & Co., not Werba & Leuscher.

RIALTO RATTLES

HE'S A REEL ARTIST

The vaudeville managers have captured Sidney Drew. I suppose they found out that Sidney drew in pictures.

GOOD REASON

An actress was granted a divorce and \$200,000 alimony. And yet there are still playwrights who ask "Why Marry?"

THE LOOKERS SAW SOMETHING

That actors club called "The Lookers" lasted just long enough to take one good look. Then they saw a great light and quit.

WHEN IS IT?

We are willing to bet that if the theatres wanted to stay open on Garfield's birthday they wouldn't have any trouble in getting permission.

NO ROUGH STUFF

The war between the Shuberts and K. and E. seems to be a very polite affair, compared to their previous conflict. Maybe it's a civil war.

JUST IN TIME

Doc Garfield called off the coal holidays just in time. Most of the comedians were getting down to their last coal gag when the order came through.

A GREAT CLOSING ACT

Good opening acts may come and go, but there will never be any danger that Doc Garfield's record as a closing act will ever be beaten.

SLICK WORK

Pathe asserts that Convict 993 was only released two weeks ago, but has already gotten into the best houses in town. Must be a fast worker.

FEEDLESS FILM NOTE

The one arm lunch caves along Seventh avenue did a great business last week. Only one film concern came through with a banquet for the reviewers.

GAMBLING AND GAMBOLING

Gambling at the N. V. A. clubhouse is now a thing of the past. Gamboling at the Lambs, however, will continue at regular intervals, as heretofore.

THAT'S SETTLED, ANYHOW

Regardless of who is finally decided to be the dean of the vaudeville booking agents, Doc Wilson, of the Strand, still remains the Dane of the picture press agents.

THOSE WERE THE PALMY DAYS

New opera company called the Commonwealth has started operations. Many an opera company has ended operations under the name of Commonwealth.

GOT WHAT THEY ASKED FOR

Managers of road shows demand a little attention from railroad traffic heads, says news note. That's what they've been getting, it seems, as little attention as possible.

NOT THE ORIGINAL

The Beef Trust that made \$35,000,000 profits last year, wasn't Watson's. That's the way with those concerns that steal names. Sometimes they make more than the originals.

SOUNDS OMINOUS

As a war measure, the middle West will do more canning next Summer than it has ever done before, says Chicago newspapers. Looks like bad news for actors playing the Gus Sun time.

HE'S VERY POLITE

Harry Steinfeld, the theatrical attorney, got into an elevator the other day and immediately took off his hat. As the car was filled with men a friend asked him why he removed the Stetson.

"Why shouldn't I," he queried. "Weren't there four Shubert chorus men in it?"

DOING HIS BEST

Bill Brady, according to a recent interview, claims that the movie business is at death's door. One or two more of those doleful interviews and maybe Bill will manage to pull it through.

A CHANCE FOR A.K.'s

The A. Kay Film Company has just been incorporated. They won't have any difficulty in casting their pictures. Joe Woods can supply them with more A. K. actors than they can ever use.

COMMERCIAL CANDOR

A theatrical restaurant in Buffalo sends out a card to all actors playing in a nearby vaudeville house, which reads, "Eat here once and you will not ever eat in any other restaurant in town."

SHERMAN WAS RIGHT

They are making gun powder out of the old films, they say. Imagine getting shot full of vampires, sweet faced juveniles and sneering villains. War is certainly a tough proposition.

CAN'T FOOL JACK

Jack Dunham says he thinks freak attractions must be coming in again. Only the other day, he claims, he saw a snake show called "The Copperhead" billed at a Broadway house.

TEMPERANCE NOTE

The cabarets will be perfectly harmless after a while. Last week they tripled the price of buns, now an ice shortage threatens and the government wants to make every night a skateless night.

THEY GOT AN EARFUL

The authors of "The Indestructible Wife" must have caught one of those dressing room quarrels indulged in every once in a while by some of our best little vaudeville sketch teams.

EUGENICS NOTE

"Some Daddy" is described as daring. Anybody with the nerve to be any kind of a daddy, at this stage of the game, with the price of everything going skyward daily, is daring.

OUT AND IN

Marjorie Rambeau stepped out of the cast of "Eyes of Youth" last week and into a plaster paris cast, all in twenty-four hours. Life, it seems for an actress, is just one cast after another.

IT'S HAPPENED BEFORE

Two theatrical managers have become involved in a dispute over a play called "Petticoats." This isn't the first time by any means, though, that theatrical managers have gone to the mat over petticoats.

PRICE OF GOOD TIME VARIES

Sign over uptown theatre reads "The Price of a Good Time" Fifty cents. Downtown theatre advertises "Price of a Good Time" ten cents. Cost of good time in New York always was a matter of geography.

EVERYBODY'S DOING IT

Vaudeville artists give special command performance in Palace, says report from London. That's nothing! Vaudeville artists did the same thing in Palaces, Arcades, Bijous and Lyrics all over America last Monday.

THE SECRET IS OUT

No wonder that Paramount has the other movie concerns worried. With Abrams handling distribution and Zukor manufacturing, they've lined the picture business up from A. to Z.

HERE THEY ALL ARE

Once upon a time "The King" and "General Post" went "Over the Top" to get "Experience" through "The Eyes of Youth." Finding "The Gypsy Trail," with the aid of "Jack o' Lantern," they surprised "Tarzan of the Apes."

MELODY LANE

U. S. COPYRIGHT MAY HOLD IN CANADA

Pooling of Countries' Interests to Win War May Settle Long Tangled Question of Musical Protection

Sir Robert Borden, Premier of Canada, who has been in the United States for several days conferring with President Wilson with the idea of combining the United States and Canada for the common purpose of winning the war, returned home on Friday.

He expressed himself as being greatly pleased with the outcome of his visit and stated that the reception accorded him and the acting Minister of Finance was most cordial. The desire to affect a close co-operation between his country and this, was expressed by all both Americans and Canadians and the final outcome of his visit resulted in the pooling of the resources of both countries to obtain complete co-operation.

Publishers are greatly elated over the outcome of the conference for in addition to bringing the countries together for war purposes it promises also to settle the long tangled copyright situation. It is believed that all that is necessary now for United States publishers to obtain copyright protection in Canada, upon the same terms as that prevailing in England, is the taking up of the matter with the Canadian Copyright Office.

During the war Great Britain has ruled that the granting of a copyright in America will be sufficient to grant protection in that country and it is believed that Canada, now that a perfect understanding between her and the United States has been arrived at, will follow suit.

At present in order to secure copyright protection throughout the Dominion of Canada, a separate publication in that country is necessary.

PETRIE GETS LONG SENTENCE

H. W. Petrie, the songwriter, composer of "Asleep in the Deep" and other well known popular songs was sentenced last week to an indeterminate term of from one to fourteen years in Joliet Penitentiary upon his plea of guilty to the charge of abducting Laura Hanson, a sixteen-year-old girl.

Last year Petrie and the girl, who disappeared from her home in Chicago toured the West in his automobile and in spite of the fact that the police of a dozen states were upon their trail evaded arrest for weeks.

Petrie, who is sixty years old, conducted a music studio in Chicago and the girl was one of his pupils.

HELM & LANGE OPEN OFFICES

Mornay D. Helm and Arthur Lange, two successful young men in the music field, have opened an office at 145 West 45th street for the arranging and writing of musical compositions, both popular and high class.

They are equipped to write the melody for popular or high class lyrics, compose instrumental numbers and supply the orchestrations or band arrangements for all styles of compositions.

EDWARDS HAS NEW SHOW

Gus Edwards is writing the music of a new production which will be presented in a prominent Broadway theatre early this spring.

BERLIN IS WELL AGAIN

Irving Berlin, who has been in the German Hospital for the past two weeks, suffering with a stomach trouble has entirely recovered.

LEWIS WITH VON TILZER

Eddie Lewis, who has been connected with a number of the leading music publishing houses, has joined the professional forces of the Harry Von Tilzer Co.

KERN EARNING \$3,000 WEEKLY

The earnings of Jerome D. Kern, the composer, have for several months past exceeded \$3,000 weekly in the form of royalties from the theatrical productions for which he composed the music.

There are at present ten productions, for which he supplied the musical score playing which brings his earnings up to a figure seldom, if ever, equalled by a composer. In addition to the royalties from his theatrical productions he also derives a large amount from the sale of the music upon which he receives from the publishers a most liberal royalty arrangement.

NEW IRISH BALLAD READY

M. Witmark & Sons, who have long been identified with Irish song hits, have a new number ready which bids fair to rival in popularity any of their previous successes. The new one is called "The Shannon, the Shamrock, and You," and is by Phil. Armstrong and Daniel J. Sullivan.

The new number is set in a smoothly flowing waltz tempo, the song is easily memorized and easy to sing.

WRITERS RESUME TOUR

Wolfe Gilbert and Anatol Friedland have resumed their vaudeville tour and next week will be seen at the Royal Theatre after which they will appear at the Alhambra, Riverside, Palace and other houses in New York and nearby cities.

They will feature their well known song hits together with some new numbers which it is predicted will rival in popularity any of their old time successes.

NEW HARRIS SONG SCORES

The new Charles K. Harris song "What a Wonderful Dream It Would Be" has scored a quick success and although but a few weeks old is one of the leaders in the Harris catalog. It is being featured by scores of the best known vaudeville singers, all of whom report that it is a sure encore winner.

SINGERS DONATE SALARIES

Corporal Arthur Fields and Private Leon Flatow, who are at the Riverside Theatre this week presenting a piano and singing act, are donating their entire salaries to the 71st Regiment Sinking Fund. This fund is devoted to the care of the dependent relatives of soldiers at the front.

O'HARA AT NEWPORT NEWS

Geoffrey O'Hara, the song writer, who was formerly song leader at Fort Oglethorpe, Ga., for the War Department Commission, has taken up similar duties at Camps Stewart and Hill, Newport News, Va.

TIERNEY JOINS THE LAMBS

Harry Tierney, the song writer, has joined the Lambs' Club, and enjoys the distinction of being one of the very few song writers to belong to that rather exclusive theatrical organization.

TRIO FEATURES NEW SONGS

Shepard, Corbett and Dunn, the popular singing trio, were in Philadelphia last week where they successfully introduced the new McCarthy-Fisher songs "Lorraine" and "In the Land of Yamo Yamo."

SONG HITS AT PALM BEACH

"Sweet Little Buttercup" and "In the Land Where the Good Songs Go" from "Miss 1917" are the two outstanding song hits at Palm Beach this season.

FEIST HAS 13 STARS

The Leo Feist service flag which is displayed in the window of the Feist building in West Fortieth street, now has thirteen stars.

RAY SHERWOOD WITH STERN

Ray Sherwood, formerly connected with The New York office of the F. J. A. Forster Co., is now with Joseph W. Stern & Co.

JOE ROSEY LOSES INFRINGEMENT SUIT

Court Decides that Ted Baron's Song "Liberty" Was Not Taken from Rosey's Old Manuscript

Joe Rosey, the song writing jeweler, lost his suit for damages which he brought in the Supreme Court last week against Ted Baron, and the Victor Talking Machine Co. and as a result will get no part of the profits of the song "Liberty" from the publisher, nor any of the royalties which the Victor Co. will pay from the sale of the records.

The case, which was tried before Justice Weeks, consumed two days and at its conclusion resulted in the dismissal of Rosey's complaint.

The cause of the action arose over the publication of Baron's song, "Liberty," which was written early in 1916. Back in 1907 Rosey wrote a song which he called "Miss Liberty" and after getting Seymour Furth to supply a melody submitted it to the late Maurice Shapiro. Shapiro accepted the number, but for some reason never published it, and after his death the manuscript together with the Shapiro publishing business was taken over by Louis Bernstein.

Mr. Bernstein did not publish the number and the manuscript remained in his safe for several years and finally he returned it to Rosey.

When Baron's song was heard by Rosey he became convinced that it so closely resembled his number in subject, lyrics and melody as to constitute an infringement and commenced the action.

He asked for an injunction to restrain the further publication of the song, for an accounting and damages.

Judge Weeks, in rendering his decision, pursued a course of elimination showing that there was an absolute dissimilarity in the songs both in verse and chorus.

"TOOT TOOT" HAS BIG SONG HIT

When the new Henry W. Savage musical production "Toot Toot" reaches the Cohan Theatre next week, New Yorkers will see a musical piece of a military character with a song hit which bids fair to sweep the country.

The score of the piece is by Jerome D. Kern, but the big song hit which is entitled "The Last Long Mile" is by Emil Breitenfeld, who wrote the song while at the Plattsburg training camp last year. The song is one of the biggest sellers in Philadelphia, both in the music stores and at the Forest Theatre where the piece is now playing.

FEIST HAS NEW WAR SONGS

Leo Feist has contracted with Lieut. Gitz-Rice, a Canadian war veteran, who served two years in France, for the publication of a number of new war songs written in the trenches.

They are "I Want to Go Home" and "We Stopped Them at the Marne." Records of both numbers have been made by the Victor Talking Machine Co.

WITMARK SONG FEATURED

Lillian Steel and company at Proctor's 125th street theatre last week made an effective feature of M. Witmark & Sons' novelty song, "I'm Going to Follow the Boys." Special accessories were used and no expense was spared to emphasize the good points of the lively attractive song. This week the act is appearing in Lancaster and Hazelton, Pa.

HIRSCH TO WRITE NEW PIECE

Louis Hirsch has been engaged by Weber & Fields to compose the music of the new production in which the re-united comedians will be seen the latter part of the month. Henry Blossom will write the lyrics and Frank Stammers will provide the book. The name of the piece has not as yet been decided upon.

WITMARK NOVELTY FEATURED

Pat Rooney, at the Riverside Theatre last week, closed his act with the new Witmark song "The Daughter of Rosie O'Grady," and the novel manner in which he introduced it combined with the merit of the really remarkable little song made of it a little classic.

Not content with merely singing the song, he surrounded it with an atmosphere that was at once reminiscent and unusual. "I'm going to sing you a song now," said Pat, "that isn't a war song or a jazz song, but just one of the dear little waltz songs that my father made so famous and so well liked in his day."

Then he sang "The Daughter of Rosie O'Grady," with a grace and dainty bearing and finished with some fancy dancing steps which recalled the older Rooney in his palmy days. Encore after encore followed and responding to them Rooney brought out his wife, Marion Bent, dressed as an irresistible colleen and the two joined in the chorus and dance, which started the applause all over again.

NEW FIRM IS FORMED

PROVIDENCE, R. I., March 4.—Jerome Lloyd and Dow, Inc., a new music publishing firm, was incorporated here today with \$10,000 capital. Its officers include Manager Canning, of the opera house here, Mrs. Canning, David Dow, former manager of the Modern Theatre, and Elsie Robbins. The new firm is said to have a long list of numbers to bring out.

BURKHARDT TO PUBLISH

Addison Burkhardt, the vaudeville writer, has joined the ranks of music publishers and with a catalogue of five songs has started a publishing house.

The business offices of the new company are located at Broadway and Fortieth street.

PERSHING SONG SCORES HIT

"We'll Follow Pershing Into Old Berlin," is the title of a new song recently issued by the R. C. Young Co. of Columbus, O. It is proving a big hit for Bailey and Cowan who are now playing the United time.

BORNSTEIN IN THE WEST

Ben Bornstein, manager of the Harry Von Tilzer Music Co., left on Sunday for a week's business trip through the West. He will visit Pittsburgh, Detroit, Cleveland and Chicago.

B'WAY SONG AT AMERICAN

Billsbury and Robinson at the American Theatre last week scored a big success with the new Broadway Music Corp. song "Au Revoir But Not Good-Bye Soldier Boy."

"SOLDIER BOY" ON U. B. O. TIME

Howard and Hurst who are booked solid over the United time are scoring a decided success with the new Broadway Music Corp. song hit "Au Revoir But Not Good-Bye Soldier Boy."

SMITH SINGS B'WAY SONG

Willie Smith, now appearing over the Loew time is successfully featuring the new Broadway Music Corp. song "Au Revoir But Not Good-Bye Soldier Boy."

TIERNEY RE-WRITING SHOW

Harry Tierney is rewriting the music of "Girl o' Mine," the musical show now playing at the Bijou.

PALACE BOOKS LEW BRICE

Lew Brice and the Barr Twins will play their first Eastern engagement of the season at Palace Theatre the week of April 1.

RAY WALKER ON POLI TIME

Ray Walker, the song writer and pianist, is now in vaudeville and is booked over the Poli time.

STOCK REPERTOIRE

THIRTY STOCKS OPEN SINCE JAN. 1

MANY MORE IN CONTEMPLATION

The first two months of the year 1918 has shown a greater activity in stock than this country has seen in many a year. Since last Christmas more than two dozen permanent stock companies have opened in various parts of the country and as many more are in contemplation. And this condition is the logical outcome of the restrictions placed upon transportation facilities made necessary by the war.

That these companies are the natural result of the public's desire for the spoken drama is proved by the fact that, from North, East, South and West, come the reports that stock companies are prospering.

Of course, in some instances, the companies that opened were standard organizations which have annual engagements in specific localities. But, in such instances, the companies have opened many weeks earlier than usual.

On Christmas afternoon, last, the Cormican Players started the ball rolling by inaugurating a season of stock at the Strand Theatre, Bayonne, N. J. Then, with the beginning of the new year, they came thick and fast and in the succeeding weeks the average permanent stock openings have been more than two a week.

The Walsh Company at the Providence Opera House, which was an early January opening did not last long but that its closing was not due to lack of business is shown by the fact that it was immediately succeeded by the Irwin Players who are doing well.

The Mae Desmond Players who had been at the Mozart Theatre, Elmira, N. Y., moved to the Van Curler, Schenectady, and the Mozart management at once organized the Mozart Players. The house was not dark a day.

Worcester, Mass., has not had stock for some time and S. Z. Poli, whose theatre at that place has been playing vaudeville and pictures, installed a company of Poli Players. H. M. Goodhue switched the Central Square Theatre, Lynn., from vaudeville and pictures to stock and is now running opposition to the Phelan Company at the auditorium.

Frank and Allen put the Park stock in the Park Theatre, and New Bedford is another Massachusetts city to join the stock ranks. Jessie Bonstelle opened her annual season in Buffalo, N. Y., many weeks earlier than usual.

Richard La Salle secured the former International Circuit Theatre, the Orpheum, and turned it into a stock house.

Julius Leventhal took the old Crescent Theatre, in Brooklyn, which had been showing pictures for several seasons, and his company, the Crescent stock, is now doing well, in opposition to the Spooner stock at the Grand Opera House.

Paul Gilmore took a company down to Jacksonville, Fla., and opened at the Duval Theatre, playing a round of former successes.

George H. Grundy is running a season of stock at the Lexington Avenue Opera House, New York, producing new plays and stock releases.

Portland, Me., has come back to stock and Butler, Pa., has its stock.

Besides these there are many under way. Lorin Howard is preparing to put stock in the National, Chicago. The Wilkes Bros. have taken the Eleventh Street Theatre, Portland, Ore., for the same purpose. Albany, N. Y., is soon to have a stock. Peoria, Ill., has one in contemplation. Elizabeth, N. J., and Sharon, Pa., are also about to be put on the stock map.

ARMY FINALLY ACCEPTS ACTOR

George Russell, the stock juvenile lead, has at last been accepted for service in the National Army, after having been rejected nine times. He passed the examination last Thursday and is now awaiting his call. He expects to be assigned to the aviation corps.

QUINCY LIKES WILLIAMS STOCK

QUINCY, Ill., March 4.—The Ed. Williams Stock has become popular here and is doing a big business with two bills a week. "In Walked Jimmy" is the offering for the first three days, with "The Other Wife" the last half of the week.

"LILAC TIME" GIVEN BY STOCK

BUFFALO, N. Y., Feb. 28.—The Jessie Bonstelle Stock Company at the Star Theatre is presenting "Lilac Time" this week. This play has been released for stock in restricted districts only and Miss Bonstelle is in one of the favored territories.

MANAGER O'HARA JOINS NAVY

BROCKTON, Mass., Feb. 29.—Warren O'Hara, formerly manager of the Hathaway Theatre, here, is now in the navy cantonment at Newport, R. I., where he has charge of amusements.

BARKER JOINS TRENTON STOCK

TRENTON, N. J., March 1.—Rogers Barker has been engaged by Montgomery Moses for his stock company at the Trent Theatre. Barker is one of the best all round stock actors in the country and is a valuable acquisition to the company.

CORMICAN STOCK DRAWS BIG

BAYONNE, N. J., March 1.—The Cormican Players in "A Fool There Was" has played to turn-away business at the Strand Theatre this week. The company has firmly established itself with local theatre-goers.

MANHATTANS TO OPEN EARLY

ROCHESTER, N. Y., Feb. 28.—The Manhattan Players, under the management of Howard Rumsey, will open their season here on April 22.

SULLIVAN JOINS WALLACE STOCK

SIoux CITY, Ia., Feb. 28.—Fred Sullivan is now stage director of the Morgan Wallace Stock here which assures a continuance of the standard of the productions of this company.

HOLLINGWORTH IS IN MALDEN

MALDEN, Mass., Feb. 28.—Harry Hollingworth has joined the Appell Stock Company here as leading man. He is one of the most popular leading men in stock in New England.

ST. PIERRE STOCK AT FT. WORTH

FORT WORTH, Tex., Feb. 28.—Lewis St. Pierre opens here next Wednesday with a stock company. He will present plays secured through the Century Play Company.

GIANTS TO ENTERTAIN ROBINS

Edward H. Robins, stock producer and actor, will accompany the New York Giants to Marlin, Tex., as the guest of John J. McGraw, and will remain with the club during its training trip.

TWO JOIN CRESCENT STOCK

Adeline O'Connor and Minna Phillips joined the Crescent Stock, Brooklyn, this week, opening with the company last Monday.

LASK BACK WITH ALCAZAR STOCK

SAN FRANCISCO, March 1.—George Lask is back in his old position of stage director of the Alcazar Stock.

NEWPORT NEWS GETS MUSIC STOCK

COMPANY OPENS MARCH 11

NEWPORT NEWS, Va., March 4.—Marty Brooks, a New York manager, is about to install a musical stock company at the Academy of Music here. It will open next Monday with "Three Twins" as the initial offering.

Musical stock is a new institution in this city but, with the local population increased by the presence of thousands of officers and men in the service of the United States Navy, the enterprise appears to have the best of prospects.

The company, which has been organized for Brooks by Maurice Grau, of the Matt Grau Agency, numbers thirty-three, including a chorus of twenty. The principals include several of the best known people in musical shows, being headed by Elinore Young, who will be prima donna; Bert Young, juvenile; Frank Bertram, comedian, and Nat Cafferty, character man.

Adrian Perrine, who has had long experience in the staging of New York shows, has been engaged as stage director, while Eugene Speyers will be musical director.

It is the intention of the management to continue the company through the spring and summer.

CINCINNATI IS OVERCROWDED

CINCINNATI, O., Feb. 27.—Cincinnati, which has long been out of the repertoire theatre field, may find itself with an overabundance of stock companies as this season nears a close. It is understood that plans are afoot to institute a season of stock, probably running through the summer, at the Lyric Theatre. Stuart Walker may also bring a company here. The Grand likewise is thinking of a stock company for the last weeks of the season.

"A WIDOW'S WEEDS" REHEARSING

"A Widow's Weeds," a new play by Alfred Brown, the second of the Grundy-Cushing new productions is being rehearsed by the Lexington Avenue Stock to follow "When Rogues Fall Out" opening March 11.

BAKER STOCK DOING WELL

PORTLAND, Ore., Feb. 28.—The stock at the Baker Theatre is playing to big business, with "Cheating Cheaters" as this week's bill. "Mile-a-Minute Kendal" is announced for next week.

SHARON LIKES "TIDAL WAVE"

SHARON, Pa., Feb. 28.—The Elizabeth Day Stock is appearing this week in "The Tidal Wave" and doing capacity business. "The Girl from the North" is the underline.

PROVIDENCE STOCK CHANGES

PROVIDENCE, R. I., March 2.—Elsie Esmonde has joined as leading lady of the Irwin Stock at the Providence Opera House and opens next Monday.

WILL HEAD KEITH SUMMER STOCK

PROVIDENCE, R. I., March 2.—Jean Shelby has been engaged as leading lady of the summer stock company at Keith's theatre here.

"BENNY" SALOMON" ACCEPTED

"Benny" Salomon, Paul Scott's right hand man, has been accepted for the national army and is awaiting a call to Camp Upton.

STOCK ACTRESS JOINS REVUE

Alice Fleming, who last Saturday night left the Crescent Stock, Brooklyn, where she had been leading lady, has been engaged by Arthur Pearson for the prima donna role in the revue he is about to produce with T. Roy Barnes as star. Miss Fleming who, for the last few seasons, has been best known as leading lady of stock companies in Boston, Philadelphia, Milwaukee, Minneapolis and other big cities, was previously prominent in dramatic and musical comedy productions.

PEORIA TO HAVE STOCK

PEORIA, Ill., Feb. 28.—The management of the Majestic Theatre is arranging to install a first class stock company for the production of high class plays. It is said the difficulty in getting standard road shows is responsible for the movement. The company has not yet been engaged, but the services of a well known leading man and an equally prominent leading lady are being negotiated for.

LYNN STOCK OPENS WELL

LYNN, Mass., Feb. 27.—"The Cinderella Man," given by the new stock at the Central Square Theatre opened Monday to turnaway business. The players are giving a capital performance and the play has been staged by Director Harry Horne. "Rich Man, Poor Man," comes next week, followed by "Broadway and Buttermilk."

RINALDO JOINS WILLIAMS STOCK

Bruce Rinaldo and Helene del Mar, who have been playing one night stands with "Human Hearts" have been engaged again for the summer season with the Original Williams Stock Company. Rinaldo will again be stage director and is now engaged preparing an excellent repertoire for the company for its forthcoming tour.

SAVIDGE LEASES FOUR PLAYS

The Walter Savidge Amusement Company has leased from George W. Winnett the producing rights of "The Naked Truth," "Pretty Miss Nobody," "Love's Young Dream" and "Scrambled Matrimony" for Nebraska and Colorado.

HOWARD TO HAVE STOCK

CHICAGO, March 1.—Lorin Howard is making preparations to open a stock company at the National Theatre. The opening date is not set but Howard has commenced to look around for his players.

LEADING MAN WRITES PLAY

SOMERVILLE, Mass., Feb. 28.—Arthur G. Howard, leading man of the Somerville Players, has written a play entitled "The Stormy Petrel," which will be produced with the author in the leading male role.

SILVERNAIL SENDS SOUVENIR

Clark Silvernail, the stock juvenile man, who was among the first of the Americans to join the Hospital Service in France, has sent Wales Winter a souvenir of the war. It is a belt taken from a German soldier in the trenches.

HICKMAN CO. PLAYING TO S. R. O.

The Guy Hickman Stock Company, playing through Iowa, is displaying the S. R. O. sign all along its route. Manager Hickman is presenting a repertoire of well known plays and giving entire satisfaction.

LA SALLE TO GIVE "PALS FIRST"

PHILADELPHIA, Feb. 28.—"Pals First" is to have an early production by the La Salle Stock. The company is doing good business.

LEWIS LEASES "THE WARNING"

The Wm. Lewis Stock Company has leased the rights of "The Warning" for Nebraska and Colorado.

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	BEST SONG IN AMERICA!	OVER THERE	AMERICA'S BIGGEST HIT!	By GEORGE M. COHAN
2		The song that put "Jazz" on the map STRUTTERS BALL The Daddy of all "Jazz" songs by the writer of "Walkin' The Dog"		By SHELTON BROOKS
3		This song will get deep down underneath the skin HOMeward BOUND You can see Victory and World Peace in this matchless song		By HOWARD JOHNSON COLEMAN GOETZ and GEO. W. MEYER
4		That Smashing big Hit! MOTHER, DIXIE AND YOU A rag ballad, wonderful for singles, great for duos, trios and quartettes		By HOWARD JOHNSON and JOSEPH SANTLEY
5		A 22 Karat Gloom Chaser I DON'T WANT TO GET WELL A wonderful comedy song with real professional humor		By HARRY PEASE and HOWARD JOHNSON
6		Novelty song that sparkles with success IN THE LAND OF WEDDING BELLS You can rely on this one to bring home the bacon		By HOWARD JOHNSON and GEO. W. MEYER
7		Here's a song you think you know HAIL, HAIL, THE GANG'S ALL HERE One of the greatest marching refrains ever written		By D. A. ESROM, THEODORE MORSE and ARTHUR SULLIVAN
8		A hit because it can't help being one! GOOD-BYE BROADWAY, HELLO FRANCE The "Cheer Up" farewell song adopted by our "Liberty Lads."		By C. FRANCIS REISNER BENNY DAVIS and BILLY BASKETTE
9		The world's Biggest gang song Hit! WHERE DO WE GO FROM HERE BOYS The American "Tipperary." The song the boys are marching to today		By HOWARD JOHNSON and PERCY WENRICH
10		At your service. The first aid heart-soothing martial love ballad I'LL COME BACK TO YOU WHEN IT'S ALL OVER Will just fit the weak spot in your act		By LEW BROWN and KERRY MILLS
11		Everybody is raving about this whale of a hit! Unquestionably the best Irish song of the season THERE'S SOMETHING IN THE NAME OF IRELAND (THAT THE WHOLE WORLD SEEMS TO LOVE)		By HOWARD JOHNSON and MILTON AGER
12		That rapid-fire applause winning hit! IT'S A LONG WAY TO BERLIN, BUT WE'LL GET THERE A song thriller with a punch where it belongs!		By ARTHUR FIELDS and LEON FLATOW

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up.

In ordering, professionals will help our department by mentioning number as well as title.
If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Broad and Cherry Streets
CLEVELAND
612 Euclid Avenue

LEO. FEIST, Inc.

135 West 44th Street, New York

ST. LOUIS
7th and Olive Streets
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building

BURLESQUE

MANAGERS AND AGENTS MUST BE LISTED

CIRCUITS MAKE NEW RULE

Beginning with next season, owners of all shows on the American and Columbia circuits will have to submit to General Manager George Peck the names of all managers and agents before the opening of the season. A list of house managers is also to be kept. This action has been taken with the hope that it will obviate many complaints that have been registered and that it will do away with countless evils that have been experienced.

One case in particular is cited, wherein a certain house, upon being checked up, was found to have failed to post three and eight sheets except on its own house boards. Upon investigation, there was found in the bill room three and eights intact for a dozen or more shows that had played that particular house.

By having a roster of managers and agents, it is argued, complaints of this and similar nature can be traced to the source of responsibility. Other complaints relating to the way in which the work of these men is carried out are being watched.

CRONAUER GETS A SON

READING, Pa., Feb. 28.—William Cronauer announced today the birth of a son on February 17. Mrs. Cronauer and son are doing nicely. Cronauer last season was property man of "The Hip, Hip Hooray Girls."

BANKS LEAVES RECORD BREAKERS

Charley Banks has resigned as agent of Jack Reid's Record Breakers to become manager of Finn's Chautauqua, which commences its road tour on April 25. W. M. Brown succeeds him.

REPORTS BIG BUSINESS

DETROIT, Mich., March 4.—Business at the Gayety, this city, continues very big. The orchestra seats down front are a dollar and the house at night is usually sold out by the time the doors open.

MILTON JOINS 14TH STOCK

George Milton, well known Irish comedian and producer, has returned to the Morganstein stock in Fourteenth street. He opened Monday.

LUCILLE AMES IS SIGNED

Lucille Ames, who closed recently as soubrette with "The Record Breakers," has been signed by Max Spiegel for one of his shows for next season.

REDECORATE A. B. A. OFFICES

The American Burlesque Offices in the Columbia Building is being redecorated and being put in condition for the spring business.

BEN BARD TO CLOSE

Ben Bard closes with Watson's "Orientals" at Reading, Saturday. He has been "straight" man with the show all season.

MORRIS TO REPLACE EARLY

Manny Morris will replace Jack Early as leader of the "Sight Seers," Saturday, at the Empire, Brooklyn.

ROBINSON WITH HOWE SHOW

Sam Robinson is now doing advance work for the Sam Howe show.

BAN ORIENTAL DANCES

The present season will mark the disappearance from burlesque of oriental and classic dances. Shows or houses affiliated with the American Burlesque Circuit next season will not be permitted to book this style of dance, nor will they be allowed to bill or program the names of any such.

This action was taken at the regular quarterly meeting of the American Burlesque Circuit held last Friday, and solves a problem which has been a perplexing one for the last two seasons. George Peck presided over the meeting, and others present were William V. Jennings, Dr. Lothrop, Charles Franklyn, I. M. Herk and Judge Muller.

SHOW GETS EXTRA TIME

Extra time will be played after the regular burlesque season by "Hello America," as follows: Week of April 22, Albany; week April 29, Atlantic City; May 6-7-8, Long Branch.

The show will lay off the last three days of the week and open at the Columbia for the summer run on Monday, May 13.

PROPERTY MAN MARRIES

Eddie Scarth, property man of "The Best Show in Town," and Ethel Davenport, a member of the chorus of the same company, were married in Waterbury last week. Mr. and Mrs. Scarth closed with the show in Newburgh last Saturday night. Scarth is going to work in a munition factory.

MANAGER WINS CONTEST

St. Louis, Mo., March 2.—In a popularity contest held by the "St. Louis Republic," for the most popular man in this city, Charlie Daniels, manager of the Gayety Theatre, won the prize, a Willys-Overland car. He polled 8,013,250 votes.

SAM DODY GIVEN A CANE

Sam Dody, one of the featured comedians of the "Hello America" Company, was presented with a handsome silver headed cane by a number of friends last Wednesday night at Miner's Bronx.

DRAFT CATCHES RUSSELL HILL

Russell Hill, character man of "The Lid Lifters" has been called to the National Army, and will close with that company shortly. Billy Wandas will replace him.

FRIEDEL SIGNS FOR 3 YEARS

Scottie Friedell of the "Million Dollar Dolls," annexed his signature to a contract for three years more last Thursday at a satisfactory salary with John G. Jermon.

A NEW WATSON ARRIVES

Mr. and Mrs. Billy Watson of Paterson, announce the arrival of a daughter on March 1 at their home in Paterson. The new arrival's name is Isabelle.

NELSON TO LEAVE KAHN

Henry P. Nelson, who has been producing the books for the B. F. Kahn shows at the Union Square the past few weeks, will close with Kahn March 9.

AL. STOKES GIVES NOTICE

MILWAUKEE, Wis., March 4.—Al. Stokes has given in his notice to close with the "Hello Girls." He will leave the company here Saturday night.

MICALS GOES WEST

Sam Micals, who recently closed with "The Forty Thieves" at the Gayety, Brooklyn, has gone to California.

EDNA BATES CLOSSES

Edna Bates closed with the "Forty Thieves" last week.

AMERICAN TO DROP ONE NIGHTERS

ALL BUT PENN TO GO

One night stands with the exception of the Penn circuit will be eliminated from the routes of the American Burlesque Circuit beginning next season.

This decision has been reached by the circuit as a result of a number of causes, among which were poor business and trouble with chorus girls, who although willing to play week stands, balk at working one nighters. It has been practically impossible during the present season to get girls for one night stands and, when they are once secured, it is another thing to keep them.

Some of the towns where the one night rule has been prevailing are Erie, Pa.; Oil City, Pa.; Newcastle, Pa.; Duluth, Fort Wayne, Ind.; Oneida, Oswego, Bristol, Poughkeepsie, Newark, Kenton, South Bethlehem and Easton. The Penn circuit, which will continue playing one nighters, embraces McKeesport, Johnstown, Altoona, Harrisburg, York and Reading.

After this season, the circuit will maintain nearly all one-week stands and plans are being laid for the addition of several towns.

Notice will shortly go out, also, to certain producers to improve the quality of their shows. The circuit is not wholly satisfied with the general tone of several of this season's productions, and report has it that it is up to those that are looked upon with disfavor to measure up to requirements by next season.

KOLER, ILL, QUILTS SHOW

Harry Koler, featured comedian with "Grown-Up Babies," had to retire from the cast at the Star after the performance last Thursday night on account of a heavy cold and throat trouble. He did not work the balance of the week.

COLLINS GOING BACK TO KAHN

Charlie Collins will return to the B. F. Kahn circuit, opening March 18 with the "Follies" Company and working opposite Harry Stepp and Joe Burton.

MUST CARRY EIGHTEEN GIRLS

Burlesque shows must carry eighteen chorus girls next season, according to a ruling of the board of directors of the American circuit.

LILLIAN FRANKLIN CLOSSES

Lillian Franklin closed last week as prima donna of the "Girls from Joyland" in Indianapolis and returned to her home in New York.

GERARD GOES TO FLORIDA

Barney Gerard left New York for Palm Beach last Friday. He is going all the way by auto. H. C. Miner is taking the trip with him.

KATHRYN DICKEY SIGNED

Kathryn Dickey, prima donna of "The Bostonians," has been signed by James E. Cooper for two years, commencing next season.

LEVY TO PLAY STOCK

DETROIT, Mich., March 5.—Sam Levy will play burlesque stock at the Cadillac this summer, starting about May 28.

"ROSELAND GIRLS" PRESENT BURLESQUE THAT HAS NO PLOT

"Putting It Over" is the title of the show featuring Solly Ward at the Columbia, New York, this week. It opens like a football game, with ten "halfbacks" lined up across the stage for a scene in the Pennsylvania railroad station.

Solly Ward, as the Vegetable King, with the locomotor ataxia walk, qualified as the real comedian, from the time he has his baggage inspected to the final curtain. He has full scope as a drunken policeman, as a seasick traveler, as a stage door Johnny, with the girls doing their chorus number for him, in the first act; also as a peddler, appointed to be a deputy sheriff in the Wild West burlesque, "A Whirl of the Golden West," and every one of his lines is a surefire laugh.

Harry Coleman, a newcomer in burlesque, displays talent, as the announcer of the fact that the show would be without plot. As a down-and-out "legit" he gains applause by his extremely clever character impersonations and recitations, each time he returns for a "trifling loan." Further opportunities are given him, as a comedy life-saver in a funny bit with Mr. Ward, who also secures a similar position and appears in a very unusual bathing outfit. Mr. Coleman also appears to advantage as a bad man in the burlesque.

Don Trent is a good straight man, and his several songs are well put over, as a taxidriver, a lifesaver and a westerner.

Elsie Bostel pleases in appearance and action, and several character numbers which she leads, are all well taken up, especially the "Hot Time" and "Flower Garden Girl."

Eather Delaur is another classy performer, who wears splendid novelty gowns and presents her songs in convincing manner. "Buttercup" was one of her winners.

Eva Lewis is a gingery soubrette, full of action, and her dancing is well lived, she having a number of chances to show her acrobatic accomplishments.

Evelyn Burdette, a stately brunette in black tights, has one successful inning to her credit in the "Somewhere" number.

Charlotte Turner presents a showy toe dance, in the regulation ballet costume, with good results, and Hunter, Check and Hunter, in a singing specialty, scored with an imitation of a darkey trio. The boys also play bits successfully in the cast.

The costumes for the various numbers are well chosen, a novel one-legged cowboy trowers effect being one of the most notable outfits. The "Pirate" finish for the first act is well costumed, but the vocal effect is rather weak.

The chorus girls and their individual offerings furnish an entertaining episode, songs in several languages being presented by the different candidates, with appropriate comedy work and by-play added by Mr. Ward, who selects the girls.

A patriotic touch is introduced by an imaginary attack on the steamer by a submarine. The lights go out after Mr. Ward has boasted of his heroic nature, a submarine attack is announced, also the fact that the U-boat has been destroyed by a United States ship. When the lights go up, the "hero" Ward, mindful of "women first," is seen in a ladies' nightgown, along with the girls, waiting to be rescued first.

The attractive chorus line-up ranges from the slight pony to the full limit show girl, and they all show genuine interest in their work.

Whenever the action of the piece threatens to develop into a regular plot, the characters call a halt in order to live up to the opening announcement "no plot," and the show starts off on a new tack.

"Putting It Over" furnishes good entertainment.

Burlesque News continued on Pages 25 and 27

SERG'T. ABE OLMAN'S NEWEST SONG HIT!

**"CHUCK" REISNER and ED. ROSE WROTE THE WORDS
IT IS BETTER THAN "SHELTERING PALMS"**

**"PICK A LITTLE
FOUR LEAF
CLOVER**

A
BEAUTIFUL
STORY

A
HAUNTING
MELODY

AND
SEND IT OVER TO ME"

NOT FORGETTING

FAUGH-A-BALLAH

THE IRISH BATTLE CRY

**I WISH YOU ALL THE LUCK IN THE WORLD
ALL THAT THE TITLE IMPLIES**

Professional Copies and Orchestrations now ready

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Room 42, Cohan's Grand Opera House

EZ KEOUGH, Manager

SAN FRANCISCO OFFICE: Pantages Theatre Building. JACK LaFOLLETTE, Manager

FRED DYER, the vaudeville singer, is at Camp Upton.

Wilbur Levering is now with **Billy Sharp**, producer.

Al. Leichter has been called for examination in the draft.

Harry Reiners has been placed in Class 1 of the draft.

Frank Whittier has been called for examination for the draft.

Arthur C. Aiston is doing jury service in the Supreme Court.

Ruth St. Denis has been offered a picture contract by **Marinelli**.

Matt Grau left Thursday for **Palm Beach**, to be gone several weeks.

Paul Davis is assistant manager of the **Gilmore Theatre**, **Springfield, Mass.**

Charles McAdams, with the **Shubert** forces, has been certified to class one.

Eddie Cline, treasurer of the **Eighty-first Street Theatre**, has been drafted.

Marcus Loew has returned from **Palm Beach**, where he has been for a month.

Eddie Lowerre, of "The Century Review," has been examined for the draft.

Elsie Pilcer, of **Pilcer and Douglas**, is out of the act on account of sickness.

Hazel Coulter has been granted a divorce from **William Van Benthuyzen**, the artist.

Dudley Douglas, of **Pilcer and Douglas**, opened on **Loew** time Monday as a single.

Bert and Frank Leighton are having a new act written for them by **James Madison**.

Joseph Phillips, late musician with "The Bird of Paradise," is in **Uncle Sam's** service.

Thomas Sheridan, of "The Wanderer" company, has been placed in class one of the draft.

Walter Kingsley, who had been ill, got back to his desk in the **Palace Theatre** last week.

Henry Miller made a "flying trip" to **Cincinnati** last week to look over "Come Out of the Kitchen."

Maley and Mareno are breaking in a new act. **Maley** formerly was of the team of **Maley and Woods**.

Josephine Whittell has been engaged by **Selwyn** and company for an important role in "Rock-a-Bye Baby."

Laura Hope Crews has been engaged for a leading role in **Cyril Harcourt's** new comedy "Petticoats."

Hamilton and Barnes, playing **Orpheum** and **U. B. O.** time, are having a new talking act written for them.

Jack Riellev has left the **Evening World** to handle publicity for the **Vanderbilt Theatre** and for "Oh, Look."

Jack Boyle, of the **Bruce Duffus** agency, upon examination for the draft, was rejected for physical disability.

Paul Davis, formerly press agent for **Henry W. Savage** shows, has been made a captain at the **Yaphank** camp.

John R. O'Donald, of the "Six Virginia Steppers," has been joined by his wife, who came on from **New Orleans**.

William Courtleigh, Jr. left the "Blind Youth" company in **Baltimore, Md.**, last week and returned to **New York**.

ABOUT YOU! AND YOU!! AND YOU!!!

Al. Brewster, stage manager, and **Walter Murphy**, property man of the **Flatbush Theatre**, have been drafted.

Gertrude Vanderbilt replaced **Edna Wallace Hopper** in the cast of "Girl o' Mine" at the **Bijou Theatre** last Monday.

Rita Ahearn, who just closed a successful engagement at the **Moulin Rouge** is preparing a new act for the cabarets.

Dave Reed, formerly of the **Greenpoint Theatre**, is now acting as assistant to **Manager H. N. Derr** of the **Riverside**.

Mildred Campbell, prima donna with **Victor Hyde**, will appear in "Miss New York, Jr." **Harry Reiners** placed her.

Robert J. McDonald is managing the **Holyoke (Mass.) Opera House**, in addition to the **Gilmore Theatre**, at **Springfield**.

Frederick Hand, late with **Edith Taliaferro**, in "The White Rose of Old China," is now with the **Joseph Hart** enterprises.

Jack Honan, of the **Behman Show**, mourns the loss of his mother, who died February 20 at her home in **Scranton, Pa.**

Weisser and Reisser, who are doing a black and tan act on the **Loew** circuit, are having a new act written by **James Madison**.

Max Wiley, with **Trixie Friganza**, has been called for examination for the draft. His case has been transferred to **New Orleans**.

Jim Rosen was in **Baltimore** last week looking over his "Beauty Fountain" act, which has been playing the **Monumental City**.

Frank Whittier is appearing in a new act called "In Wrong," under the management of **Bruce Duffus**. Four people are in the act.

Hobart Bosworth was out of the cast of "The Sea Wolf" last week on account of an operation, performed by **Dr. Holbrook Curtis**.

Llewellyn J. Bruce, former art director for the **Famous Players' corporation**, is director of camouflage with the **Canadian** forces.

Blanche Andrews Murphy's mother, **Mrs. Josephine Andrews**, died in **East Carver, Mass.**, February 15, of heart failure.

Bill Sheridan, formerly of **Sheridan and Flanagan**, vaudeville team, is now superintendent of the **Family Theatre**, **Cincinnati**.

Jerome Eddy, the veteran publicity agent, fell on the street one day last week and is now confined to his home nursing an injured leg.

Harry T. Hall, at one time connected with the **United States Theatre**, **Hoboken**, has been promoted to first sergeant at **Camp Dix**.

William Anderson, assistant manager of the **Twenty-third Street Theatre**, who was drafted recently, is awaiting the call to the colors.

Thomas Conkey and **John Merkyl** will be in the supporting cast in the **Bessie McCoy** vaudeville offering soon to be seen at the **Palace**.

Jack Stanley, of the vaudeville team of **Stanley and Henry**, will resume the name of **Jack Christmas**, the cognomen under which he formerly worked.

Edward C. Weitzel, former treasurer of the **Lyric, Cincinnati**, writes from France that he now is a corporal in **Company K, 166th Infantry**.

Frank M. Petit has organized the **Frank M. Petit Amusement Company** as a carnival company, which will open April 1 at **Elloree, S. C.**

Morris Nestler, brother of **Harry Nestler**, of the **Loew** office, is now with **Marvin Welt**. He was with **Abe Thalheimer** until recently.

Manager Raymond Marr, of the **Bobb Ott Company**, and **Lillian Green** of the same company, were married February 23 at **Stroudsburg, Pa.**

Thomas O'Hare, who was with "The Grass Widow," has joined the **United States Navy** and is now at **Bumkin Island** training station, **Boston**.

Gaston Mayer, of the **International Productions Company**, is negotiating for the London rights to "Success," now playing at the **Harris Theatre**.

T. D. Bönneville, advance agent for **Frederick V. Bowers** in "His Bridal Night," expects to receive a commission in the **United States army**.

Sue Higgins and **Lillian Ward**, of **Higgins and Ward**, took part in the **Society Circus**, held February 28 and March 1 by the **New York Lodge of Elks**.

Roshanara will be the dance soloist with **Walter Damrosch's New York Symphony Orchestra** at **Carnegie Hall** afternoons of **March 9 and 16**.

Edwin O. Meyers is back in his old role in the **Boston** company of "Oh, Boy," replacing **Charles Compton**, who has returned to **New York** on account of illness.

Frank Thomas has finished his season with the **William Moore Patch** company at the **Pitt Theatre**, **Pittsburgh, Pa.** and returned to his home in **Summit, N. J.**

Jane Grey has succeeded **Marjorie Rambeau** as star in "Eyes of Youth" at the **Maxine Elliott Theatre**. **Miss Grey** made her first appearance in the cast last Saturday.

The **Kennison Sisters**, an eight-people act, with an eccentric orchestra and special scenery, is en route to **New York** from the West. It is scheduled to open on **U. B. O.** time **March 11**.

Manager White, of the **Imperial Theatre**, **Zanesville, Ohio**, has installed a new pipe organ in that house, which, with the orchestra, furnishes music continuously from 1 to 11 P. M.

"**Bill**" **Gorman**, after closing "Ben-Hur," is going over the same territory ahead of "The Riviera Girl." He was **Garry Herrman's** guest at the **American Bowling Congress** in **Cincinnati**.

"**Teddy**" **Gamble** visited the office of exemption board No. 115, in the heart of the theatrical district, last week and wanted to enlist in the army. He was directed to a recruiting station.

Ben Welch, burlesque comedian, established probably a new record one week ago Sunday by appearing in six performances at three theatres—the **Orpheum**, in **Brooklyn**, and the **Palace** and **Riverside**.

Bayard Veiller left for **California** this week. He will be joined there, later, by his wife, **Margaret Wycherly**, who will make a short stay on the **Pacific Coast** before sailing for **Australia** for a starring tour.

fred Yeager, who has been out ahead of "Fair and Warmer" for the **Selwyns**, is in the **French Hospital** suffering from a serious attack of what the physicians have so far only been able to diagnose as neuritis.

Joseph La Rose and **Belle Siegel**, of the **Rivoli-Rialto** executive staff, were recently married and are now on a two weeks' honeymoon. On their return they will resume their duties as **Manager Roth-apfel's** aides.

Marjorie Rambeau, leading lady of "The Eyes of Youth," while skating at a local rink afternoon of February 26, fell and broke her leg in three places. It will be several weeks before she will be able to resume work.

Else Alder, prima donna of "Miss Springtime," has adopted a three-year-old French boy named **Colomb Juin**, a war orphan. He will be brought to the **United States** as soon as possible so she can take personal care of him.

Mr. and Mrs. Roy Butler (**Butler and Ritchey**) announce the birth of a son, **Robert**, on February 2. **Butler and Ritchey** for the past two seasons have toured with **Coutts and Tennis** production "When Dreams Come True."

Samuel K. Hodgdon, of the **U. B. O.** offices, received word from his son, **Captain Raymond Hodgdon**, from **Spartanburg, S. C.**, last week that he had become the father of a baby boy last Thursday, and that mother and child are doing well.

Nicola, the magician, billed at the **Schultz Opera House**, **Zanesville, Ohio**, for the night of February 23, was delayed owing to a railroad accident and did not reach the house till 10 o'clock. As a consequence the show did not finish until after midnight.

Percy Weldron, stock director at **Trent Theatre**, **Trenton, N. J.**; **Arthur Gorman**, of **Gorman Brothers**, and **John Groh**, who has charge of **John Armstrong's** interests, have volunteered their services to exemption board No. 115, by way of doing their bit for **Uncle Sam**.

Katherine Durkin and **Quinn Martin** were married recently. **Martin** is a former **Kansas City** newspaperman, having worked for the **Star** of that city. He is now with the **New York Herald**. His bride is one of the "Durkin Girls," at present playing on the **Loew** time.

Willie Edleston has returned from **England**, where he produced "A Lilac Domino" at the **Empire Theatre**, **Lester Square, London**, for the **J. C. Saks Company**. He has engaged **Riggs and Witche** for the **Hippodrome, London**, and a company for "Going Up," to be produced in **London**.

P. F. Liddy, manager of the **Plaza Theatre**, **Charleston, W. Va.**, has been appointed by **J. H. Connor** to assist him in furnishing amusements for the thousands of men who will be employed in the construction and operation of the **United States Government** explosive plant at **Nitro**, near **Charleston**.

Rea Martin, while playing the title role in the **Canadian** production of "The Brat," recently, in **Toronto**, was decorated by the Mayor with the **Union Jack** and presented with a wrist watch by the members of the **Sporting Club** of that city. The honor and gift were in appreciation for **Miss Martin's** work done for one of the war funds.

Edward Pigeon acted as host to a number of prominent players in **Philadelphia** last Thursday evening when he tendered them an after theatre entertainment in the shape of an Oriental dinner, served in the **Diamond Room of L'Aiglon**. The guests included: **William Courtenay**, **Tom Wise**, **Mrs. Tom Wise**, **Hilda Spong**, **Flora Zabelle**, **Al. Levering**, **Wellington Cross**, **Vivienne Oakland**, **Frances Ring** and **Louise Groody**.

2 America, Make The World Safe For Democracy

Lyric by
RUDOLPH E. DE VIVO

Music by
SOL P. LEVY

Tempo di Marcia.

Piano.

Till Ready

A - mer - i - ca, you'll make the world safe for de - moc - ra - cy. And down au -

task, To you all Nations, for free - dom ask. From coast to coast, A -

you, Our boys are go - ing to see it through. In France they'll fight, And

cross the plains, Our boys are must - ered to make our claims; And

have no fear. They're fight - ing, for all that they hold dear; And

when they get go - ing "O - ver There" You'll hear the good news flashed ev - ry - where,

when they re - turn with vic - tory won You'll wel - come your he - roes one by one,

poco rall.

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Chorus.

A - mer - i - ca, you'll make the world safe for de - moc - ra - cy. And down au -

toc - ra - cy With nine - ty mil - lions true, All fight - ing for you, Un - der the

Red, White and Blue. Thro' shot and shell they'll con - quer as in days of

long a - go and van - quish ev - 'ry foe; When Old Glo - ry ris - es o'er the

molto rit.

top, Our boys "O - ver There" will nev - er stop. 'Til A - mer - i - ca, has made the

world, the wide world safe for de - moc - ra - cy. A - cy!

poco rall.

America, Make The World Safe.

TIMES MUSIC PUB

Rudolph E. DeVivo, President

2 St Patricks Day In The U. S. A

Reminds Me Of Ireland.

Words and Music by
FRANKIE WILLIAMS
and OTIS SPENCER.

Tempo di Marcia

Piano.

There is one day in the year that I sure - ly love so

Sure long Fifth Av - en - ue its a splen - did sight to

view To see the flag of green Fly with the old red white and blue

starched and when it comes a - round I'm as hap - py as can

and with fa - ther's old high hat I'm a sight you ought to

be Sure I don't know if I'm in this land or far a - cross the sea,

see And I wear the sash a - round it, that my Moth - er sent to me.

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Chorus.

St. Pat - rick's Day in the U. S. A. Sure re - minds me of Ire -

land To see the green flag fly - ing ev - 'ry - where makes me think I'm

o - ver there And it seems as tho' they moved my home to

dear old Yan - kee Land St. Pat - rick's Day in the U. S.

A. Sure re - minds me of Ire - land St. land.

St. Patrick's Day in the U. S. A.

THE
4 A

"AMERICAN
SAFE FOR

By Rudolph E. DeVivo
President Wilson's
Congress. An Ameri
timent of our

"IF YOU

By the writer of "S
MR. LOUIS WESLEY
The ballad that w

"THE HOUSE F

"ST. PATRICK'S

A true Irish
By FRANKIE WILLIAMS

"LITTLE YOUNG

By those clever writers
The most wonderful

"LOVE CANNOT

"YOU FOUND

By AMY
The product of Miss Clara
around the the

"THAT Y

By BRETT PAGE, RUDOLPH E. DEVIVO

NOVELTY SONGS
ORCHESTRA

WE HEARE
AES

THE WORLD
FOR NOCRACY"

E. D. and SOL P. LEVY
son's his war message to
America expressing the sen-
of our and our Allies

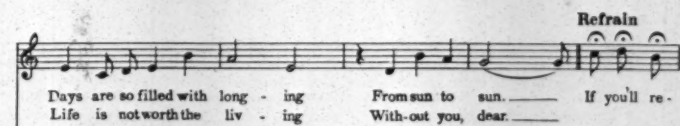
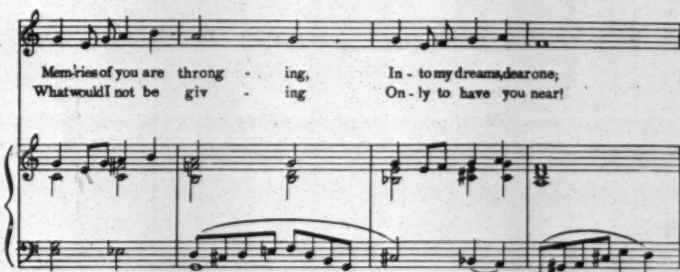
OUR RETURN"

of "Away with a Smile,"
WESLEY MURIEL POLLOCK
that was the pace for the year.

If You'll Return

Lyric by
LOUIS WESLYN

Music by
MURIEL POLLOCK



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TRY DAY IN THE
U.A."

ue lri full of pep.
WIL and OTIS SPENCER

YOKAMA LADY"

r writ EHRlich and NAT
NE
derfu ese Ballad of the day.

ANNAY GOODBYE"

A Ballad.
UNDER LOST CHORD
OF MOUL"

AMY RE CLARK
as Clas efforts in a love song written
them sious "Lost Chord."

HATY GIRL"

RUD DeVIVO and SOL P. LEVY

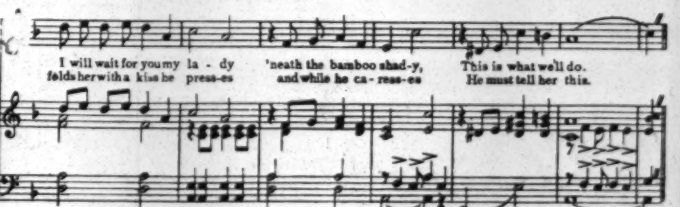
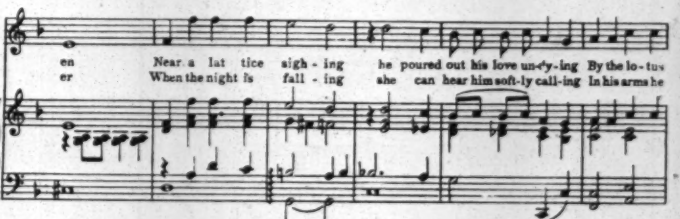
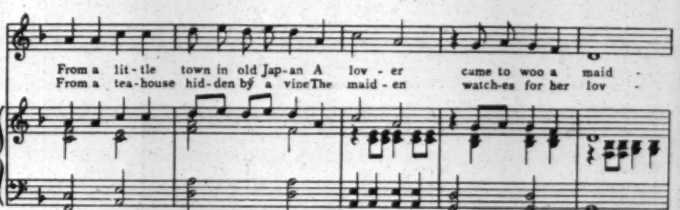
Y SOMEERFUL DOUBLES.
WESTIN YOUR KEY.



Little Yokohama Lady

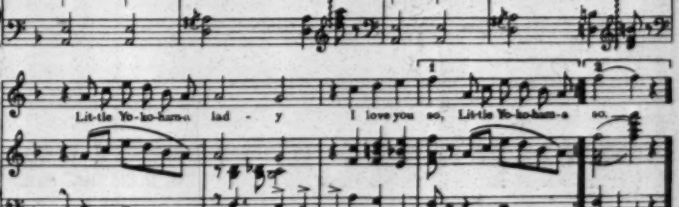
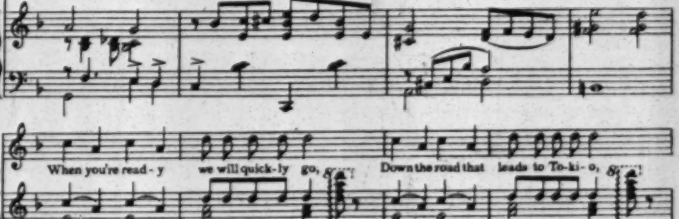
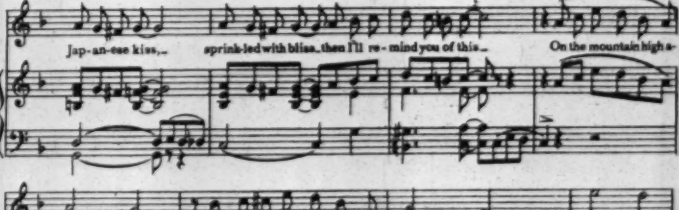
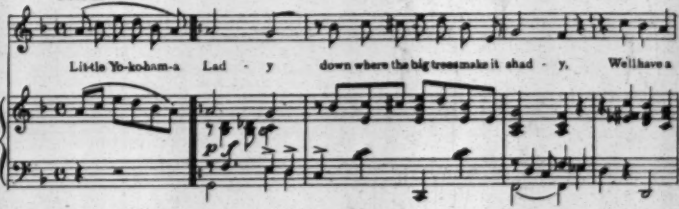
Words by
SAM EHRlich

Music by
NAT OSBORNE



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Chorus



Little Yokohama Lady 2

CYCLONIC

EVA TANGUAY'S

CYCLONIC SONG HIT

THIS WEEK AT THE

Palace Theatre, New York

When It Comes To A

Lovingless Day

When It Comes To A
LOVINGLESS DAY.

Words & Music
By JACK FROST
Famp

Allegretto.

Years a-go a man named Sherman said that war was well! I'd tell you, but I never talk that
Sher-man said a whole lot when he said that war was well! The place where Kaiser Wilhelm soon will
way. He'd find out that those words he spoke were far from being an-y joke If
go. 'Twas said be-fore the war be-gan, and Sher-man was a mar-ried man, so
he could see our trou-bles here to-day. Now each day that comes, I guess, is
you'll ad-mit that Sher-man ought to know. Now if I must do with-out the
some-thing or-oth-er-less Be-cause of that war 'cross the sea. But will I find I'm mis-
things that I'm cra-zy 'bout, Then I will be read-y for war. And I'll fight for my lov-

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CHORUS

For Tues-days are meat-less and Wednes-days are wheat-less, My home it is heat-less, my
bed it is sheet-less; Now I don't care if all the bars are treat-less, Or if
I must ev-en sleep or eat less. I live in sor-row, in fear of to-mor-row, I'm
wor-ried till my hair is gray. For what will I do if they spring something new,
And it comes to a lov-ing-less day? For day?

McKINLEY MUSIC CO.

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CHICAGO NEW YORK

U. B. O.

NEW YORK CITY.

Palace—Eva Tanguay—"Submarine F 7"—Sailor Kelly—Three Dooleys—Elsie Haven.
Royal—Mollie King—"Camouflage"—"The Weak-er One"—Santley & Norton—Jimmie Lucas & Co.
Fox & Ward—DeWinters & Rose—The Duttons—Moss & Frye.

Riverside—Australia Creightons—Bessie Clayton & Co.—Grace LaRue.
Colonial—Laura Hope Crews & Co.—Geo. White & Emma Haig—Jack Wilson & Co.—Ford Sisters & Co.—Little Billy—Joie Heather—Franklin, Ar-dell & Co.—Corp. Fields & Flatow—McIntosh & Musical Maids—The Littlejohns.
Alhambra—Watson Sisters—"Eubenville"—Jas. & Bonnie Thornton—Ryan & Lee—Gilbert & Fried-land—Hunting & Frances—Bradley & Ardine—Skelly & Sauvain—Jack & Cora Williams—Norman Talmo—Jas. J. Morton.

BROOKLYN.

Bushwick—Evelyn Nesbit—Van & Schenck—Orth & Cody—Kimberly & Arnold—Moon & Morris—Adeline Francis—Sophie & Harvey Everett—Four Moises—Ollie Young & April.
Orpheum—Adele Rowland—"On the High Seas"—Courtney Sisters—Marion Vadie & Oty Gygi—Mantos & Hayes—Franklin Ardell & Co.—DeLeon & Davies—Gulran & Newell—Chalfonte Sisters.

BOSTON, MASS.

Keith's—Robert Bosworth & Co.—Briscoe & Raub—Mme. Cronin's Novelities—Bert Melrose—Lent. B. C. Williams—T. Ray Barnes—Annette Kellerman—Embs & Alton—Black & White.

BALTIMORE, MD.

Maryland—Prosper & Moret—Holmes & Buch-anan—Imhoff, Conn & Corrine—Louise Dresser—Bert Fitzgibbons—Helen Gleason & Co.

BUFFALO, N. Y.

Keith's—Maleta Bonconi—Valeska Suratt & Co. Whiting & Burt—Beaumont & Arnold—Gordon & Rice.

CINCINNATI, OHIO.

Keith's—Margaret Farrell—Abbott & White—Harry L. Mason—"Somewhere in Mexico"—Ed-ward's Song Revue.

COLUMBUS, OHIO.

Keith's—"Futuristic Revue"—Ed Morton—Duffy & Ingles—Ford & Haughton—Three Appollos—Wilfred Clark & Co.—Five Nelsons.

CLEVELAND, OHIO.

Keith's—David Sapirstein—Julian Ellinge—Mc-Kay & Ardine—Diamond & Brennan—Arthur Dea-son—DeHall Gaine & Co.

DETROIT, MICH.

Miles—Chas. Irwin—Swor & Avery—Adair & Adelphi—T. Kosloff & Co.—Pilot & Schofield—Loyal's Dogs—Haviland & Thornton.

DAYTON, OHIO.

Keith's—Both Bros.—Earl Cavanaugh & Co.—Francis Rose—Al & Fannie Stedman—O'Neal & Walmsley—Bostock's Riding School—Thomas & Hall—Frank Shields.

ERIE, PA.

Keith's—John B. Hymer & Co.—Dickinson & Deagon—Horn & Ferris.

GRAND RAPIDS, MICH.

Keith's—Browning & Denny—Hallen & Fuller—Ed Renard—Belle Baker—Bell & Eva.

HAMILTON, CAN.

Keith's—Chas. Grapewin & Co.—Margaret Young—Brendel & Burt—Three Darling Sisters.

INDIANAPOLIS, IND.

Keith's—Alexander O'Neill & Sexton—Mrs. Gene Hughes & Co.—Rita Maria Orchestra—Sylvia Clark.

LOUISVILLE, KY.

Keith's—Mankichi Troupe—Lyons & Tosco—Harry Cooper & Co.—Adelaide & Hughes—Harry Delf.

MONTREAL, CAN.

Keith's—Amoros Sisters—Doree's Celebrities—Chief Capucian—Moore & Whitehead—Farrell, Taylor & Co.

PHILADELPHIA, PA.

Keith's—Glady's Hanson—DeHaven & Parker—Mason, Keeler & Co.—F. L. Bruch—Mack & Vincent—Morris & Campbell—Sully, Rogers & Sully—Swan & Mack—Four Ankers.

PROVIDENCE, R. I.

Keith's—Gould & Lewis—Walter Brower—"Married via Wireless"—Ray Samuels—Elinore & Williams—Elsie Ruegg—Keno & Wagner—Breen Family.

PITTSBURGH, PA.

Keith's—March's Lions—Six American Dancers—Jennie Middleton—Thos. Swift & Co.—Stella Mayhew.

ROCHESTER, N. Y.

Keith's—Mr. & Mrs. Jimmy Barry—Will Ward Girls—Lucille Gillette—Elizabeth Brice—Nonette—Hawthorne & Anthony—Una Clayton & Co.

TORONTO, CAN.

Keith's—Eddie Leonard & Co.—Mabel Russell & Co.—Diamond & Granddaughter—E. Marshall & Co.—W. Huston & Co.—Mme. Chisholm—Ohrman.

TOLEDO, OHIO.

Keith's—"Forest Fires"—Helen Trix—Rudinoff—Medlin Watts & Townes—Queenie Dunedin—Eddie Carr & Co.

WASHINGTON, D. C.

Keith's—Mignon—Page, Hack & Mack—Miller-ship & Gerard—Blanche Ring—Wm. Gaxton & Co.—John McGowan & Co.—Lloyd & Wells—Jas. Watts & Co.

YOUNGSTOWN, OHIO.

Keith's—Four Harmony Kings—Finck's Mules—Juliette Dika—"Somewhere in France"—Durand Bros.—Emily Ann Wellman—Borden & Dwyer.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Julian Ellinge—Conroy & Lemaire—Tools Fike & Hawaiians—Claude & Fanny Usher—Kenay & Hollis—Betty Bond—Simmons & Brad-ley—Herbert's Dogs.

VAUDEVILLE BILLS

For Next Week

Palace—Lady Duff Gordon—Low Dockstader—Joe Jackson—Tina Lafner—Claire Vincent & Co.—McMahon, Diamond & Co.

CALGARY, CAN.

Orpheum—Leon & La Mar—Count Perrone & Trixie Oliver—Dugan & Raymond—Loney Haskell—Tasma Trio—Brodean & Silvermoon—"Exem-ption."

DENVER, COLO.

Orpheum—Alan Brooks & Co.—Bernie & Baker—Boothby & Everdeen—Comfort & King—Selma Braats—Parker Bros.—Lester, Sheen & Regay.

DES MOINES, IA.

Orpheum—Ruth St. Denis—Tony & Norman—Herbert Clifton & Co.—Anna Chandler—Kanazawa Jape—The Gaudinians—Harry Green & Co.

DULUTH, MINN.

Orpheum—Elizabeth Murray—Bert Swor—Four Haley Sisters—Jack Clifford & Co.—The Le Grohs—Gwen Lewis—Constance Crawley.

KANSAS CITY, MO.

Orpheum—Four Husbands—Jim & Betty Morgan—Connell & Craven—Holt & Rosedale—Mack & Williams—Jordan Girls—Frank Crumit.

LOS ANGELES, CAL.

Orpheum—Hyams & McIntyre—Scarploff & Var-vara—Ziegler Sisters & Kentucky Five—Ellm Morris—Carus & Comer—Stan Stanley & Co.—Harry Beresford & Co.

LINCOLN, NEB.

Orpheum—Jos. Howard Revue—King & Harvey—"Five of Clubs"—Doc O'Neill—Leonore Simpson—Claude Hoodie & Co.—Bessie Rempie & Co.

MINNEAPOLIS, MINN.

Orpheum—Fanchon & Marco—Harriet Rempie & Co.—Dahl & Gillen—Bronson & Baldwin—Edwin George—Tyler & St. Claire—Vercel & Vercel.

MILWAUKEE, WIS.

Orpheum—McIntyre & Heath—Scotch Lads & Lassies—Lightners & Alexander—Rockwell & Wood—Ed Dowling—Herman & Shirley—Lewis & White—Rex.

MEMPHIS, TENN.

Orpheum—Lucille Cavanaugh & Co.—"The Nightboat"—James H. Cullen—Burt & Johnson—Joe Towle—Bissett & Scott—Heras & Pres-ton.

NEW ORLEANS, LA.

Orpheum—Nan Halperin—Sam Mann & Co.—Willie Weston—Winon & Winter—Pete & His Pals—Prevost & Brown.

OMAHA, NEB.

Orpheum—Fritz Schief—Mack & Earl—Huller, Stein & Phillips—Rae E. Ball—The Le Grohs—Boyar Troupe—Avon Comedy Four.

OAKLAND, CAL.

Orpheum—"Vanity Fair"—Harry Holman & Co.—Basil & Allen—Kerr & Weston—Harry & Etta Conley—Cycling Brunettes—Alfred La Tell & Co.

PORTLAND, ORE.

Orpheum—Nellie Nichols—Val & Ernie Stanton—Phina & Pinks—Sarah Padden & Co.—Hanlon & Clifton—"Color Gems"—Will Oakland.

ST. PAUL, MINN.

Orpheum—Trixie Friganza—Grace De Mar—Harry Von Fossen—"For Pity's Sake"—Helen Savage & Co.—Alaska Trio—Montgomery & Perry.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Cresay & Dayne—Morton & Glas-sant & Co.—Al Shayne—Levy & Ackerman—Barry Gilfoff.

SALT LAKE CITY, UTAH.

Orpheum—Four Marx Bros.—Valnova's Gypsies—"The Propriety Recruit"—Ruth Royce—Apdale's Animals—Roubie Sims—Moore & Haager.

SAN FRANCISCO, CAL.

Orpheum—Gertrude Hoffman & Co.—J. C. Nu-gent & Co.—McDonald & Rowland—Regal & Benier—Leo Beers—Kelly & Galvin—The Shar-locks.

SEATTLE, WASH.

Orpheum—Kalmor & Brown—"The Corner Store"—Foster, Ball & Co.—Franklin & Co.—Three Weber Girls—Allan Shaw—Marion Harris.

SPOKANE, WASH.

Orpheum—George Damerel & Co.—Wheeler & Moran—Cooper & Robinson—Haruko Onuki—La Zier, Worth & Co.—Oaks & Delour—"In the Zone."

ST. LOUIS, MO.

Orpheum—Wilton Lackaye & Co.—Bert Clark & Hamilton—Cameron Sisters—Milo & Bennett & Richards—Lydia Barry—Gonne & Alberts—Garci-netti Bros.

VANCOUVER, CAN.

Orpheum—Blossom Seeley & Boys—Varlen & Perry—Hatch Kitamura Trio—"In the Dark"—Reed & Wright Girls—Lucille & Cockie—Capt. Anson & Daughters.

WINNIPEG, CAN.

Orpheum—The Morgan Dancers—McCarty & Bradford—Yates & Reed—Burley & Burley—Three Natalie Sisters—Harry De Koe—Tarsan.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Flores Duo—Goldie & Mack—Hall & O'Brien—Weiser & Reiser—Clark's Hawaiians—Clinton & Rooney—Officer 444—Hoy & Lee. (Last Half)—Nippon Duo—Lamont & Wright—Chabot & Dixon—Kitt Francis & Co.—Mabel Elaine—Leila Shaw & Co.—Sammy Duncan. Boulevard (First Half)—Nippon Duo—Purcella & Ramsey—Heny Horton & Co.—Dorlin Girls—Parsons & Irwin. (Last Half)—Gertrude Cogert—

Lerner, Ward & Briscoe—McCormack & Irving—Nat Nazarro & Co.

Avenue B (First Half)—Mahoney & Auburn—Art Smith—"Women"—Flisher, Lucky & Gordon. (Last Half)—Hobson & Beatty—Hubert Dyer & Co.

Greeley Square (First Half)—Frank & Milt Brit-ton—Jeanette Spellman—Sallie Stambler & Bro.—Lerner, Ward & Briscoe—McCormack & Irving—Martini & Fabrin. (Last Half)—Steiner Duo—Jim & Ann Francis—Howard & Sadler—Parsons & Irwin—Julia Curtis—Chas. Ahearn & Co.

Lincoln Square (First Half)—Ryan & Ryan—Harry Rock—McNally & Ashton—Eddie Heron & Co.—Tracey & McBride—Chas. Ahearn & Co. (Last Half)—Flores Duo—Jack Reddy—Rosamond & Dorothy—Harold Selman & Co.—Bell Boy Trio—Hills Circus.

Delaney Street (First Half)—Lamont & Wright—Chas. B. Lawton & Co.—Flora Starr—Francis Morey & Co.—American Comedy Four. (Last Half)—Clinton & Rooney—Hall & O'Brien—Officer 444—Welch, Mealy & Montrose—Murray & Ben-nett.

National (First Half)—DeRex & Wood—Ger-trude Cogert—Foley & O'Neill—Harold Selman & Co.—Welch, Mealy & Montrose. (Last Half)—Frank & Milt Britton—Grace Edmonds—Francis Morey & Co.—Tracey & McBride—Dancing Ken-nedys.

Orpheum (First Half)—Parise Duo—Jim & Ann Francis—Housh & LaVelle—Murray Bennett—Volant. (Last Half)—Minetta Duo—Conray & Fields—McCloud & Carp—Elliott & Mora—Ameri-can Comedy Four. (Last Half)—Claude Ranf—Minetta Duo—Conray & Fields—Sammy Duncan—Kitty Francis & Co. (Last Half)—Flora Starr—Housh & LaVelle—Hoy & Lee—Martini & Fabrin.

BROOKLYN.

Bijou (First Half)—Rosamond & Dorothy—Dud-ley & Douglas—Morgan & Grey—Bell Boy Trio—Dancing Kennedys. (Last Half)—Claude Ranf—Chas. B. Lawlor & Co.—Grace St. Clair & Co.—Clark's Hawaiians—Glen & Jenkins.

Dekalb (First Half)—Rowley & Tolinton—Jack Reddy—Howard & Sadler—Elliott & Mora—Julia Curtis—Nat Nazarro & Co. (Last Half)—Parise Duo—Norton & Norton—Walton & Gilmore—Henry Horton & Co.—Tommy Kay—"Reel Guys."

Warwick (First Half)—Minnie Harrison—Hubert Dyer & Co. (Last Half)—Purcella & Ramsey—Nettle Carroll Troupe.

Fulton (First Half)—Steiner Duo—Chadwick & Taylor—Eddie & Dendie—Tommy Kay—Grace St. Clair & Co.—Reel Guys. (Last Half)—Ryan & Ryan—Sallie Stambler & Bro.—Morgan & Grey—Foley & O'Neill—Volant.

Palace (First Half)—Hobson & Beatty—The Mollycoddle. (Last Half)—The Norvellos—Art Smith—Regal & Mack.

BOSTON, MASS.

Orpheum (First Half)—Gorgallia Trio—Maria-Sampel & Leonard—Dunbar & Turner—Kalma & Co. (Last Half)—Holmes & LeVere—"Easy Money"—Pearson & Goldie—"Grey & Old Rose."

St. James (First Half)—Jessie Edwards & Co.—Ward & Cullen—Maude Durand & Co.—O'Connor & Dixon—Hazel Kirke Five. (Last Half)—Cor-nelia & Adele—Green & Pugh—Douglas Family—Jarrow—DeLono Troupe.

BALTIMORE, MD.

Hippodrome—Dalay Leon—Weston & Flint—Weston & Flint—Willie Solar.

FALL RIVER, MASS.

Bijou (First Half)—Holmes & LeVere—"Easy Money"—Pearson & Goldie—"Grey & Old Rose." (Last Half)—Gorgallia Trio—Sampel & Leonard—Dunbar & Turner—Kalma & Co.

HAMILTON, CAN.

Leew's—The Parahleys—Jim Reynolds—The Cleverlands—"The Right Man"—Bobbe & Nelson—Merlan's Dogs.

MONTREAL, CAN.

Leew's—Adams & Mangies—Three Rosellas—Frances Rice—Jessie Hayward & Co.—Frank Far-ron—"Oh You Devil."

NEW ROCHELLE, N. Y.

Leew's (First Half)—The Norvellos—Frank Mullane—Camron DeWitt & Co. (Last Half)—Rowley & Tolinton—"Steam Fitters"—"Women."

NEWARK, N. J.

Majestic (First Half)—McGee & Anita—Mc-Cloud & Carp—Regal & Mack—George Armstrong. (Last Half)—Goldie Mack—Weiser & Reiser—Fields & Halliday—Durkin Girls—Bill Darin.

PROVIDENCE, R. I.

Emery (First Half)—Cornelia & Adele—Green & Pugh—Douglas Family—Jarrow—DeLono Troupe. (Last Half)—Jessie Edwards & Co.—Ward & Cul-len—Maude Durand & Co.—O'Connor & Dixon—Hazel Kirke Five.

TORONTO, CAN.

Yonge Street—The Arleys—Lane & Harper—S. Miller Kent & Co.—Chase & LaTour—Harris & Manion—Josephine Troupe.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (Five Days)—Glen Echo—Cabaret De Luxe—Frank Morrell—Crew-Pates & Co.—Early & Lait—Three Musical Maids.

CALGARY, CAN.

Pantages—Bellicha Bros.—Mary Norman—Joe Byron Totten & Co.—Elizabeth Cutty—Madison & Winchester—Gangler's Dogs.

DENVER, COLO.

Pantages—Senator Murphy—Tom Kyle & Co.—Harry Reichman—Primrose Minstrels—Barton & Hill—Jan Rubini—Martielle's Marionettes.

EDMONTON, CAN.

Pantages—"Hair for a Night"—La France &

Kennedy—Four Mayakos—Orren & Drew—Gundlar & DeRose Sisters.

GREAT FALLS, MONT.

Pantages—Wedding Shells—Low Wilson—The Nation's Perli—Flisher & Gilmore—Degans & Shif-ton.

KANSAS CITY, MO.

Pantages—"Atlantic Review"—Well, Well, Well—Alice Hamilton—Casch Sisters—Ryal & Early—Naynon's Birds.

LOS ANGELES, CAL.

Pantages—Ti Ling Sing—Lottie Mayer & Co.—Brooks & Powers—"Lots & Lots"—Beatrice Mc-Kensie—Johnny Slinger & Dolla.

MINNEAPOLIS, MINN.

Pantages—Aerial Patts—Al Noda—Moore & Rose—Quigley & Fitzgerald—"Flirtation"—Great Lena.

OAKLAND, CAL.

Pantages—Bobby Henshaw—Bachelor Dinner—Wilkins & Wilkins—Freccotta—The Kuchas—Minetti & Sidell.

OGDEN, UTAH.

Pantages (Three Days)—Harry Rose—Willson's Lions—Burke, Tuohy & Co.—Lewis & Labe—Grindell & Esther—Erna Antonio Trio.

PORTLAND, ORE.

Pantages—Kubolia's Hawaiians—Winston's Seals—Canfield & Cohen—"Girl at the Cigar Stand"—Homer & Dubard—Francis & Nord.

SEATTLE, WASH.

Pantages—Yucatan—Chung Hwa Four—Martha Russell & Andy Byrne—Mack & Velmar—Strenght Bros.

SPOKANE, WASH.

Pantages—Singer's Midgets—Mary Derr—Gileay, Haynes & Montgomery—Hager & Goodwin—Uyene Japs—"Fall of Rhicins"—Adinova Trio.

SAN FRANCISCO, CAL.

Pantages—Goldie & Ayres—Nancy Fair—Gruber's Animals—"Song & Dance Revue"—Ward, Bell & Ward—Owen & Moore.

SALT LAKE CITY, UTAH.

Pantages—Tom Kelly—Bobby Tremaine—"The Bride Shop"—Jack Kennedy & Co.—Flo & Ollie Walters—Rodriguez.

SAN DIEGO, CAL.

Pantages—Cortes Trio—Rosallid—Jarvis & Har-ri-son—The Langsons—Dixie Harris & Variety Four—Tony & Geo. Florens.

TACOMA, WASH.

Pantages—Roscoe's Minstrels—Hope Vernes—Fat Thompson & Co.—Lee Hop & Co.—Harvey Trio.

VICTORIA, CAN.

Pantages—Joe Reed—Topsy Turvy Equestrians—John & May Burke—Silver & Duval—Anderson's Revue—The Lelands.

VANCOUVER, CAN.

Pantages—Sincilar & Tyler—Five Metastells—Bob Albright—Kinkaid Killies—June Mills & Co.—Zara Carmen Trio.

WINNIPEG, CAN.

Pantages—Fanton's Athletes—Miller, Packer & Harman—Six Musical Noses—Wright & Davis—Mersereau & Co.—Gordon & Gordon.

POLI CIRCUIT

BRIDGEPORT, CONN.

Plaza (First Half)—Cook & Rotherth—Three Melody Philends—Three Bennett Sisters. (Last Half)—Smyletta Sisters—Fraser, Bunts & Hardy—"Vacuum Cleaners."

Poli (First Half)—Lewis & Leopole—Mr. Broxey—"Ollives." (Last Half)—Zermain & Vallal—Conlee Sisters—Flanagan & Edwards—Kelso & Francis—"Sherman Was Right."

HARTFORD, CONN.

Palace (First Half)—Smyletta Sisters—Rome & Wager—Emmet Devoy & Co.—Fraser, Bunts & Hardy—Bennett Sisters. (Last Half)—Cook & Rotherth—Angie Welens—Thomas Eagan & Co.—Jim & Marion Haverim—Three Raiser Sisters.

Poli (First Half)—Conlee Sisters—Eddie Miller Duo. (Last Half)—Two Melody Philends.

NEW HAVEN, CONN.

Bijou (First Half)—Stone & Adelaide—Cliff Green—Gates & Finley—Monarch Comedy Four—"Vacuum Cleaners." (Last Half)—Permaine & Shelley—Barton, Oliver & Mack—Rome & Wager.

Palace (First Half)—Carl Rosini &

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222 WEST 46TH STREET, NEW YORK

BEN BORNSTEIN, Mgr.

PAGE, HACK AND MACK

On No. 6

At Keith's Riverside This Week

DIR. H. B. MARINELLI

At B. F. Keith's Alhambra Theatre, This Week, March 4th

ARTHUR KLEIN Presents

Alexander MacFadyen

"The Distinguished Pianist and Composer"

SUCCESSFUL RETURN TO NEW YORK AFTER A TOUR OF THIRTY-FOUR CONSECUTIVE WEEKS ON THE UNITED TIME

Agents, Managers and Producers, Take Notice

I have been informed that an act is now appearing in vaudeville in the South and Middle West, which is an **infringement** of an act entitled "SOLOMON" originated and owned by the late **Morris Cronin**, and which is my property.

Any agent, manager or producer, booking an infringing act is equally liable with the infringers and will be prosecuted to the fullest extent of the law. (Signed) **MME. CRONIN.**

Presenting Mme. Cronin's Novelties at B. F. Keith's Orpheum Theatre, Brooklyn, this week Dir., **ALF. T. WILTON**

Routes Must Reach This Office Not Later

Than Saturday

DRAMATIC AND MUSICAL

Adams, Maude—Rochester, N. Y., 6; Auburn, N. Y., 7; Albany, 8-9; Syracuse, 11-12.
 "Among Those Present"—Blackstone, Chicago, Indef.
 "Blind Youth"—Garrick, Phila., 4-16.
 "Business Before Pleasure"—Eltinge, N. Y., Indef.
 "Boomerang"—Montauk, B'klyn, N. Y., 4-9.
 Barrymore, Ethel—Empire, N. Y., Indef.
 "Brat, The"—Majestic, Boston, 4-9.
 Cohan Revue, 1918—New Amsterdam, N. Y., Indef.
 "Cheer Up"—Hippodrome, Indef.
 "Chu Chin Chow"—Century, N. Y., Indef.
 "Cure for Curables"—39th St., N. Y., Indef.
 "Cheating Cheaters"—Colonial, Chicago, 4-16.
 "Copperhead, The"—Shubert, N. Y., Indef.
 "Country Cousin"—Loews 7th Ave., N. Y., 4-9.
 "Dangerous Girl, A"—Pittsburgh, Pa., 4-9.
 "Daughter of the Sun"—Cleveland, O., 4-9.
 "De Luxe Annie"—Princess, Chicago, 4-9.
 Daly, Arnold—Hudson, N. Y., Indef.
 "Eyes of Youth"—Maxine Elliott's Theatre, Indef.
 "Everywoman"—Gainesville, Tex., 6; Wichita Falls, 7; Ardmore, Okla., 8; Oklahoma City, 9-10-11; El Reno, 12.
 "Follow the Girl"—44th St. Roof, N. Y., Indef.
 "Fancy Free"—Garrick, Chicago, Indef.
 "Flo-Flo"—Cort, N. Y., Indef.
 "Gypsy Trail, The"—Plymouth, N. Y., 4-9.
 "Going Up"—Liberty, N. Y., Indef.
 "General Post"—Broad, Phila., 4-16.
 "Girl of Mine"—Bljau, N. Y., Indef.
 "Girl from Broadway"—Pagwachmon, Ont., 6; Jellicoe, 7; Fairloch, 8; Orient Bay, 9; Caine Falls, 11; Nirigon, 12.
 "Garden of Allah"—M. O. H., N. Y., Indef.
 "Hans & Fritz"—Athens, O., 7; Coshocton, 8; Steubenville, 9.
 "Happiness"—Criterion, N. Y., Indef.
 "Human Soul, The"—Chayenne, Wyo., 6; Ogden, Utah, 7-8-9.
 "Have a Heart"—Louisville, Ky., 6; Nashvill, Tenn., 7-8-9; Columbia, 11; New Decker, Ala., 12.
 "Her Country"—Punch & Judy, N. Y., Indef.
 Hamilton, Hollis—Boston, Indef.
 "Jack o' Lantern"—Globe, N. Y., Indef.
 "King, The"—Cohan's, N. Y., 4-9.
 "Lombardi, Ltd."—Morosco, N. Y., Indef.
 "Lilac Time"—Cohan's Grand, Chicago, Indef.
 "Little Teacher, The"—Playhouse, N. Y., Indef.
 "Leave It to Jane"—La Salle, Chicago, Indef.
 "Love Mill"—48th St., N. Y., Indef.
 "Let's Go"—Fulton, N. Y., Indef.
 "Maytime"—Studebaker, Chicago, Indef.
 Mantell, Robt. Co.—Denver, Colo., 4-9.
 "Man Who Stayed at Home"—Playhouse, Chicago, Indef.
 "Man Who Came Back"—Plymouth, Ind., Boston.
 "Maytime"—44th St., N. Y., Indef.
 Mack, Andrew—Nashville, Tenn., 6; Louisville, Ky., 7-9.
 "Madonna of the Future"—Broadhurst, N. Y., Indef.
 "Music Master"—Powers, Chicago, Indef.
 "Man Who Came Back"—Adelphi, Phila., Indef.
 "Masks, The"—Lexington, N. Y., Indef.
 "Madame Sand"—Tremont, Boston, Indef.
 "Masquerader"—Standard, N. Y., 4-9.
 "Naughty Wife, The"—Cort, Chicago, Indef.
 "One Girl's Experience"—Lewistown, Pa., 6; Danville, 7; Wilkes-Barre, 8-9; Scranton, 4-12.
 "Oh, Lady, Lady"—Princess, N. Y., Indef.
 "Naughty Wife, The"—Cort, Chicago, Indef.
 "Oh, Boy"—Casino, N. Y., Indef.
 "Over the Top"—Chestnut St. O. H., Phila., 4-9.
 "Odds & Ends"—Lyric, Phila., 4-9.
 "Once Upon a Time"—Olympic, Chicago, 4-23.
 "Oh Look"—Vanderbilt, N. Y., Indef.
 Ott, Bob & Co.—Morristown, N. J., 4-9.
 "Parlor, Bedroom and Bath"—Republic, N. Y., Indef.
 "Polly With a Past"—Belasco, N. Y., Indef.
 "Pretty Papa" (Woodhall Amusement Co.—Owen Sound, Can., 6; Stratford, 7; Woodstock, 8; London, 9; Chatham, 10.
 Patton, W. R.—Minneapolis, Minn., 4-9.
 "Pom-Pom"—North Bay, Ont., 6; Orillia, 7; Hamilton, 8-9.
 "Potash and Perlmutter"—Park Sq., Boston, Indef.
 "Robinson Crusoe"—Buffalo, N. Y., 4-9.
 Robson, May—Los Angeles, Cal., 4-9.
 "Rambler Pose" (Chas. Frohman, mgr.)—Illinois, Chicago, 4-23.
 "Rainbow Girl, The"—Colonial, Boston, Indef.
 Skinner, Otis (Chas. Frohman, mgr.)—Denver, Colo., 6; Salt Lake City, Utah, 8-9.
 "Success"—Harris, N. Y., Indef.
 "Successful Calamity, A"—Wilbur, Boston, Indef.
 "Seventeen"—Booth, N. Y., Indef.
 "Sinbad"—Winter Garden, N. Y., Indef.
 "Under Pressure"—Norworth, N. Y., Indef.
 "Uncle Tom's Cabin (Wm. Kibbler)—Pottsville, Pa., 6; Easton, 7-8; Allentown, 9.
 "Very Idea, The"—Shubert, Boston, Indef.
 "Wanderer, The"—Auditorium, Chicago, 4-9.
 Washington Sq. Players—Comedy, N. Y., Indef.
 "Why Marry?"—Astor, N. Y., Indef.
 Wilson, Al. H.—Renfrew, Ont., 6; Pembroke, 7; North Bay, 8; Subbury, 9; Ottawa, 11-12-13.
 "Yes or No"—Longacre, N. Y., Indef.
 "Midnight Frolic"—New Amsterdam Roof, N. Y., Indef.

STOCK

Auditorium Players—Malden, Mass., Indef.
 Alcazar Players—San Francisco, Indef.

ROUTE LIST

Apdell Stock Co.—Orpheum, York, Pa., Indef.
 Alba Players—New Empire, Montreal, Can.
 Baker Stock Co.—Portland, Ore., Indef.
 Ball, Jack, Stock Co.—Steubenville, O., Indef.
 Bunting Emma, Stock Company—Savoy, Ft. Worth, Tex.
 Bishop Players—Oakland, Cal., Indef.
 Bonstelle, Jessie, Stock Co.—Star, Buffalo, N. Y.
 Burke, Melville, Stock Co.—Academy, Northampton, Mass.
 Cooper Baird Co.—Zanesville, O., Indef.
 Crown Theater Stock Co. (Ed. Rowland)—Chicago, Indef.
 Comican Players—Bayonne, N. J., Indef.
 Cutter Stock Co.—Kane, Pa., 4-9.
 Coal Stock Co.—Music Hall, Akron, O.
 Corson Stock Co.—Chester Playhouse, Chester, Pa.
 Crescent Players—Crescent, Brooklyn, N. Y., Indef.
 Dominion Players—Winnipeg, Manitoba, Can., Indef.
 Dwight, Albert, Players (G. A. Martin, mgr.)—K. and K. Opera House, Pittsburgh, Pa., Indef.
 Dainty, Beale, Players (I. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., Indef.
 Dubinsky Bros.—St. Joseph, Mo., Indef.
 Day, Elizabeth, Players—Sharon, Pa., Indef.
 Emerson Players—Lawrence, Mass., Indef.
 Elbert & Gatchell Stock—Des Moines, Ia., Indef.
 Fielder, Frank, Stock—Mozart, Elmira, N. Y., Indef.
 Fifth Ave. Stock—Fifth Ave., Brooklyn, Indef.
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.
 Glaser, Vaughn Stock—Detroit, Mich., Indef.
 Guy Stock Co.—Jefferson, Auburn, N. Y.
 Holmes, W. Hedge—Lyceum, Troy, N. Y., Indef.
 Jewett, Henry, Players—Copley, Boston, Indef.
 Katzes, Harry, Stock—Salem, Mass., Indef.
 Krueger, M. P.—Wilkes-Barre, Pa., Indef.
 Keith Stock—Providence, R. I.
 Keith Stock—Hudson Union Hill, N. J.
 La Salle, Stock—Orpheum, Phila., Indef.
 Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., Indef.
 Liberty Players—Strand, San Diego, Cal.
 Lilly, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y.
 Levy, Robt.—Washington, D. C., Indef.
 Levy, Robt.—Lafayette, N. Y., Indef.
 Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
 Liberty Stock Co.—Ridgefield Park, N. J., Indef.
 Moses & Johnson Stock—Paterson, N. J., Indef.
 Morosco Stock—Los Angeles, Indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
 Meneses, H. P., Stock Co.—Hyperion, New Haven, Conn.
 Nizgemeyer, C. A.—Minneapolis, Minn., Indef.
 O'Hara-Warren-Hathaway—Brooklyn, Indef.
 Orpheum Stock Co.—Orpheum, Newark, N. J., Indef.
 Oliver, Otis, Players—El Paso, Tex., Indef.
 Oliver, Otis, Players (Otis Oliver, mgr.)—Wichita, Kan., Indef.
 Oliver, Otis, Players—Springfield, Ill., Indef.
 Poll Stock—Bridgeport, Conn.
 Poll Stock—Poll's Hartford, Conn., Indef.
 Poll Stock—New Haven, Conn., Indef.
 Phelan, E. V.—Auditorium, Lynn, Mass., Indef.
 Pollack, Edith, Stock Co.—Diamond, New Orleans, Indef.
 Pitt, Chas. D., Stock Co.—Reading, Pa.
 Peck Geo.—Opera House, Rockford, Ill.
 Pickert Sisters Stock Co.—Danville, Va., 4-9.
 Shubert Stock—Shubert, St. Paul, Minn., Indef.
 Somerville, Theatre Players—Somerville, Mass., Indef.
 Spooner, Cecil, Stock—Grand Opera House, Brooklyn, Indef.
 Sites-Emerson Co.—Lowell, Mass., Indef.
 Sites-Emerson Co.—Haverhill, Mass., Indef.
 Sneed-Eker Co.—Salem, Ore., Indef.
 Sutphen, C. J., Stock Co.—Boyd's Omaha, Neb.
 Shannon-Harry, Stock Co.—Princeton, W. Va., 4-9.
 Williams, Ed., Stock—Orpheum, Elkhart, Ind.
 Wilkes Players—Wilkes, Salt Lake City, Indef.
 Wilkes Players—Seattle, Wash., Indef.
 Wilson, Tom—Morgan, Grand, Sharon, Pa.
 Wallace, Morgan, Stock—Grand, Sioux City, Ia., Indef.
 Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
 Woodward Stock Co.—Denham, Denver, Col.
 Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
 Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., Indef.
 Walsh Stock Co.—Majestic, Providence, R. I.
 Wigwam Stock Co.—Wigwam, San Francisco, Indef.
 Young, Pearl, Players (Bull Buhler)—Endicott, N. Y., Indef.

INTERNATIONAL CIRCUIT

For Week Beginning March 10

"Apollo Comic Opera Co."—Paterson.
 "After Office Hours"—Cleveland.
 "Bringing Up Father"—Indianapolis.
 "Mutt & Jeff"—Pittsburgh.
 "Marriage Question, The"—Louisville.
 Rice's, Dan, Circus—Imperial, Chicago.
 "Smarter Set, The"—Peoria, 10-11-12-13.
 Thurston, the Magician—Clarkesburgh, 11-12—Wheeling, 13-16.
 "Trail of the Lonesome Pine"—St. Louis.

BURLESQUE
Columbia Wheel

Al Reeves—Hurtig & Seamon's, New York, 4-9; Empire, Paterson, N. J., 11-16.

Ben Welch—Casino, Boston, 4-9; Grand, Hartford, Ct., 11-16.
 Best Show in Town—Miners, Bronx, New York, 4-9; open 11-16; Empire, Brooklyn, 18-23.
 Bowers—Columbia, Chicago, 4-9; Gayety, Detroit, 11-16.
 Burlesque Revue—Gayety, Detroit, 4-9; Gayety, Toronto, 11-16.
 Burlesque Wonder Show—Gayety, Toronto, Ont., 4-9; Gayety, Buffalo, 11-16.
 Bon Tons—Gayety, Kansas City, 4-9; Gayety, St. Louis, 11-16.
 Behman Show—Gayety, Washington, 4-9; Gayety, Pittsburgh, 11-16.
 Broadway Frolics—Empire, Newark, 4-9; Casino, Philadelphia, 11-16.
 Bostonians—Orpheum, Paterson, 4-9; Majestic, Jersey City, 11-16.
 Follies of the Day—Lyric, Dayton, O., 4-9; Olympic, Cincinnati, 11-16.
 Golden Crooks—Meriden, Ct., 4-6; Newburgh, N. Y., 7-9; Hurtig & Seamon's, New York, 11-16.
 Hello America—Empire, Brooklyn, 4-9; Park, Bridgeport, 11-16.
 Harry Hastings—Star & Garter, Chicago, 4-9; Berchel, Des Moines, Iowa, 10-14.
 Hip, Hip, Hoorah—Majestic, Jersey City, 4-9; Peoples, Philadelphia, 11-16.
 Howe, Sam—Star, Cleveland, 4-9; Empire, Toledo, 11-16.
 Irwin's Big Show—Gayety, Omaha, Neb., 2-8; Gayety, Kansas City, 11-16.
 Liberty Girls—Olympic, Cincinnati, 4-9; Columbia, Chicago, 11-16.
 Majestic—Gayety, Boston, 4-9; Columbia, New York, 11-16.
 Merry Rounders—Gayety, Montreal, 4-9; Empire, Albany, 11-16.
 Million & Dolls—Casino, Brooklyn, 4-9; Empire, Newark, N. J., 11-16.
 Moille Williams—Berchel, Des Moines, Iowa, 3-6; Gayety, Omaha, Neb., 11-16.
 Marion's, Dave—Empire, Albany, 4-9; Casino, Boston, 11-16.
 Maids of America—Corinthian, Rochester, 4-9; Bastable, Syracuse, 11-13; Lumberg, Utica, 14-16.
 Oh, Girl—People's, Philadelphia, 4-9; Palace, Baltimore, 11-16.
 Puss—Puss—Colonial, Providence, 4-9; Gayety, Boston, 11-16.
 Roseland Girls—Columbia, New York, 4-9; Casino, Brooklyn, 11-16.
 Rose Sydel's—Jacques, Waterbury, Ct., 4-9; Poll's Meriden, 11-13; Cohan's Newburgh, 14-16.
 Step Lively—Palace, Baltimore, 4-9; Gayety, Washington, D. C., 11-16.
 Star & Garter—Empire, Toledo, 4-9; Lyric, Dayton, O., 11-16.
 Sporting Widows—Gayety, St. Louis, 4-9; Star & Garter, Chicago, 11-16.
 Social Maids—Bastable, Syracuse, 4-6; Lumberg, Utica, 7-9; Gayety, Montreal, Can., 11-16.
 Sight Seers—Park, Bridgeport, Ct., 7-9; Colonial, Providence, 11-16.
 Sam Sidman—Casino, Philadelphia, 4-9; Miner's Bronx, New York, 11-16.
 Spiegel's Review—Gayety, Buffalo, 4-9; Corinthian, Rochester, 11-16.
 Some Show—Gayety, Pittsburgh, 4-9; Star, Cleveland, O., 11-16.
 Twentieth Century Maids—Grand, Hartford, Ct., 4-9; Jacques, Waterbury, Ct., 11-16.
 Watson's Beef Trust—Open, 4-9; Orpheum, Paterson, 11-16.

American Wheel

American—Newcastle, 6; Youngstown, O., 7-9; Victoria, Pittsburgh, 11-16.
 Army and Navy Girls—Gayety, Minneapolis, 4-9; Star, St. Paul, 11-16.
 Aviators—Empire, Hoboken, 4-9; Star, Brooklyn, 11-16.
 Auto Girls—Savoy, Hamilton, 4-9; Cadillac, Detroit, 11-16.
 Broadway Belles—Standard, St. Louis, 4-9; Englewood, Chicago, 11-16.
 Biff, Bing, Bang—Howard, Boston, 4-9; Lynn, Mass., 11-13; Worcester, 14-16.
 Cabaret Girls—Open, 4-9; Century, Kansas City, 11-16.
 Charming Widows—Gayety, Chicago, 4-9; Gayety, Milwaukee, 11-16.
 Darlings of Paris—Trocadero, Philadelphia, 4-9; South Bethlehem, 11; Easton, 12; Wilkes-Barre, 13-16.
 Follies of Pleasure—Star, St. Paul, 4-9.
 Forty Thieves—Gayety, Philadelphia, 4-9; Majestic, Scranton, 11-16.
 French Frolics—Century, Kansas City, 4-9; Standard, St. Louis, 11-16.
 Gay Morning Glories—Victoria, Pittsburgh, 4-9; Penn Circuit, 11-16.
 Grown Up Babies—Gayety, Brooklyn, 4-9; Hudson, Schenectady, 14-16.
 Girls from Follies—Penn Circuit, 4-9; Wrightstown, N. J., 13-16.
 Girls from Joyland—Empire, Cleveland, 4-9; Erie, Pa., 11; Oil City, 12; Newcastle, 13; Youngstown, 14-16.
 Girls from Happyland—Olympic, New York, 4-9; Gayety, Philadelphia, 11-16.
 Hello Girls—Gayety, Milwaukee, 4-9; Gayety, Minneapolis, 11-16.
 Innocent Maids—Majestic, Indianapolis, 4-9; Terre Haute, 10; open, 11-16; Lyceum, Columbus, 18-23.
 Jolly Girls—Onelda, N. Y., 6; Oswego, 7; Niagara Falls, 8-9; Garden, Buffalo, 11-16.
 Lid Lifters—Star, Brooklyn, 4-9; Gayety, Brooklyn, 11-16.
 Lady Buccaneers—Lynn, Mass., 4-6; Worcester, 7-9; Olympic, New York, 11-16.
 Mischief Makers—Empire, Chicago, 4-9; Ft. Wayne, Ind., 10; Majestic, Indianapolis, 11-16.
 Military Maids—Holyoke, Mass., 4-6; Springfield, 7-9; Howard, Boston, 11-16.
 Monte Carlo Girls—Englewood, Chicago, 4-9; Empire, Chicago, 11-16.

Mile-a-Minute Girls—Garden, Buffalo, 4-9; Star, Toronto, Ont., 11-16.
 Orientals—Wrightstown, N. Y., 6-9; Gayety, Baltimore, 11-16.
 Pacemakers—Cadillac, Detroit, 4-9; Gayety, Chicago, 11-16.
 Pat White's—Hudson, Schenectady, 7-9; Holyoke, Mass., 11-13; Springfield, 14-16.
 Parisian Flirts—Majestic, Scranton, 4-9; Binghamton, N. Y., 11; Onelda, 12; Oswego, 13; Niagara Falls, 14-16.
 Review of 1918—Star, Toronto, Ont., 4-9; Savoy, Hamilton, Ont., 11-16.
 Record Breakers—Lyceum, Columbus, 4-9; Newark, O., 11; Kenton, 12; Akron, 14-16.
 Social Follies—Open, 4-9; Lyceum, Columbus, O., 11-16.
 Some Babies—Akron, 7-9; Empire, Cleveland, 11-16.
 Speedway Girls—Wilkes-Barre, 6-9; Empire, Hoboken, 11-16.
 Tempters—Gayety, Baltimore, 4-9; Trocadero, Philadelphia, 11-16.

Penn Circuit

Monday—McKeesport, Pa.
 Tuesday—Johnstown, Pa.
 Wednesday—Altoona, Pa.
 Thursday—Harrisburg, Pa.
 Friday—York, Pa.
 Saturday—Reading, Pa.

TABLOIDS

"College Maids"—Alliance, O., 4-9.
 Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., Indef.
 "Moulin Rouge" Co.—Uniontown, Pa., 4-10.
 Rose City Musical Stock—Kempner, Little Rock, Ark., Indef.
 "Tabarin Girls"—(D. Newman)—Coshocton, O., 4-10.
 Zarrow's "American Girls"—Dennison, O., 4-9.
 Zarrow's "Little Bluebirds"—Denora, Pa., 4-9.
 Zarrow's "Zig Zag Town Girls"—Apollo, Pa., 4-9.
 Zarrow's "English Daisies"—Nelsonville, O., 4-9.
 Zarrow's "Variety Revue"—Westfield, N. Y., 4-9.

MINSTRELS

Fields, Al. G., Minstrels—Vincennes, Ind., 6; Indianapolis, 7-8-9; Alton, Ill., 10; Belleville, 11; Jefferson City, Mo., 12.
 Hill's, Gus, Minstrels—Champaign, Ill., 6; Wabash, Ind., 7; Ft. Wayne, 8; Lima, O., 9.
 O'Brien, Nell, Minstrels—Greenwood, Miss., 6; Greenville, 7; Clarksdale, 8; Memphis, Tenn., 9-10.

MISCELLANEOUS

New Christy Hippodrome Shows, Kingsville, Tex., 6-7-8; McAllen, 9-10-11; Laredo, 12.

If you read "Jim Jam Jeems," see what they say about

RAYMO

WANTED

For a Season Beginning in May at a Seashore Resort near New York.

Living Freaks of Nature
ONE BIG FEATURE

Snake Charmers, Sword Acts, Swallowers, Novelty Working Acts Suitable for this Exhibition.

Electrical Novelties

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A First Class Lecturer

Answer, with Photos and Lowest Salary in First Letter. Would like to hear from Prof. Catull, of Boston, the Illusionist. Also E. M. Worth. Address

J. H. ANDERSON

Olympic Theatre

143 East 14th Street, New York

NEXT WEEK

I shall announce the early appearance of
MADISON'S BUDGET NO. 17
 It will be an issue satisfactory to the most discriminating judges of comedy material. Price as usual, ONE DOLLAR. Meanwhile for \$1.50 you can secure now a copy of the current issue (No. 16) and an advance copy of No. 17 soon as ready. JAMES MADISON, 1082 Third Avenue, New York.

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 BEAUMONT VELVET SCENERY STUDIOS, 1007 Columbia Theater Bldg., 47th St. and Broadway, New York City.

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Tabloid Comedies, etc., written to order at reasonable prices. For terms address WILLIAM DE ROSE, 102 E. Mich., So. Bend, Ind.

Here Comes **LEW TALBOT**, Presenting

America's Youngest Character Hebrew Comedian

HARRY LANG

and the "Miniature Venus"

DOLLY SWEET

IN
THE
SURE
FIRE
SHOW

THE
LID-LIFTERS

STAR, Brooklyn, March 4. GAYETY, Brooklyn, week of March 11

STARS OF BURLESQUE



AT LIBERTY
LEW LEDERER ECCENTRIC
COMEDIAN
Address ROEHM & RICHARDS Strand Theatre Building, New York



LOU POWERS

PRINCIPAL COMEDIAN—MILITARY MAIDS

Direction, Roehm & Richards

JACK I **SHARGEL** AND **HARRY HARRIGAN**

Principal Comedians, Featured with Minsky's Winter Garden Show
ON B. F. KAHN CIRCUIT

SIGNED FOR TWO MORE YEARS
GEO. NIBLO AND **SPENCER HELEN**
HAPPY TRAMP HAPPY SOUBRETTE
With Girls from Happyland Fourth Season with Hurtig & Seamen

MAY **BERNHARDT** AND **MACK WILLIE**
With Chas. Robinson's Parisian Flirts Vaudeville This Summer

"OH, PLEASE"
LOUISE HARTMAN
PRIMA DONNA ROSE SYDELL'S LONDON BELLES

BILLY WANDAS
CHARACTERS Direction, ROEHM & RICHARDS

YOU KNOW ME
FRANCIS T. REYNOLDS
Straight as They Make 'Em. With Biff, Bing, Bang Co. Dir., Roehm & Richards.

BEN HOWARD
The Singing, Dancing, Standing, Falling, Slipping, Sliding, Bumping Comedian with
BIFF, BING, BANG

WILLIAM DAVIS
A Straight Man with Every Qualification—Jolly Girls Co.
DIRECTION—ROEHM and RICHARDS

AL STOKES
THE SWEET YODLER—HELLO GIRLS OFFERS INVITED FOR NEXT SEASON



FRED C. HACKETT

Featured Comedian—Lady Buccaneers
SECOND SEASON

BILLIE DAVIES

PRIMA DONNA

INNOCENT MAIDS

BOB MURPHY

Master of Ceremonies with Puss Puss Company

AL MARTIN AND **LEE LOTTIE**
FEATURED COMEDIAN INGENUE
MAURICE JACOBS' JOLLY GIRLS—1917-18-19-20

WATCH HIM GROW
BUD WALKER
Singing, Dancing and Whistling Juvenile Just Arrived with Ben Welch Show
DIRECTION—ROEHM AND RICHARDS

JIM BARTON | **TILLIE BARTON**
FEATURED COMEDIAN INGENUE
20th Century Maids Seasons 1917-18-19

KITTY MADISON
Just Out of Vaudeville Now Soubrette with Hip Hip Hooray Girls

CAROLINE WARNER
SOUBRETTE MAURICE WAINSTOCK'S MILITARY MAIDS

BOB HARMON and **MALCOLM SID**
COMEDIAN The Big Talk of "Puss Puss" Co. JUVENILE

HARRY (Hicky) LeVAN

DIXON'S REVUE OF 1911-12-13-14-15-16-17-18

GRACE HARVARD
PRIMA DONNA Signed with Jas. E. Cooper 1915-19-20-21. "BIFF-BING-BANG"

FRANK E. HANSCOM
JUVENILE AND CHARACTERS LADY BUCCANEERS

BURLESQUE NEWS

(Continued from page 15 and on page 27)

**"THE GROWN-UP BABIES"
IS A SHOW THAT WILL
PLEASE ALL PATRONS**

The Vail Amusement Company presented "The Grown-Up Babies" at the Star last week, and it seemed to please the patrons of that house.

The company has a good cast, a very pretty chorus and attractive costumes. The scenery is pleasing and the comedy well taken care of.

Harry Koler, the little Hebrew comedian, handled his part most satisfactorily. He is a funny little fellow and knows how to humor his lines for laughs.

Sam Collins does a "bum" well without the assistance of dirty clothes. He managed to work in many laughs during the performance and grasped every opportunity offered.

One of the surprises of the show was Jack Callahan, who did an eccentric part, made up as a foolish kid. He created no end of laughter whenever he was on. He is a natural and fast worker. He can dance, tumble and take bumps and is doing something new and different all the time. He shows willingness for work and seems anxious to please the audience at all times. He has a good future.

Harry Meyers is a light juvenile straight who gives a good account of himself whenever he appears. He is a neat dresser and works with snap. He puts his numbers over well.

Grace Palmer, a most attractive prima donna, with no end of personality, is about the best singing prima donna heard so far this season at the Star. She reads her lines well and shows up to good advantage in her numbers, which are well rendered. She has an attractive wardrobe, also.

Louise Wright, a very pretty blonde, is the ingenue. She does well in her scenes and her costumes are pretty.

Lillian West, a real dancing soubrette without a bit of suggestiveness about her work, more than pleased. She is fast and puts her numbers over in great fashion. She is a good all around soubrette and one any manager should be proud to have in a show.

The "love" bit, with Koler, Collins and Miss Wright, goes over well, as does the "appointment" bit, done by Koler, Collins, Callahan and Miss West. "The language" bit is good for laughs. Koler and Collins were in this scene.

The "revue," which closed the first part, offered plenty of talent, amusement and Grace Palmer introducing the different characters. Harry Meyers does a good impersonation of Jack Norworth. Miss West and Sam Collins, as Mabel Gilmore and Sam Bernard, pleased.

Grace Palmer's interpretation of Fritz Scheff is good for several encores. She offered the full value of her voice in her numbers.

Fannie Brice, as done by Louise Wright, was very good. Miss Wright gave great satisfaction in her specialty, which she closed with a corking good wooden shoe dance.

The revue finished with a "dance of the Underworld," presented by Jack Callahan and Ethel Sheppard. Miss Sheppard, who also works in the chorus, does very well in the dance, but Callahan stands out. He dances well, takes some great falls and does some fine acrobatic stunts. His head dive is about the best seen in many a day in burlesque. In fact, he is a second "Micky" Feeley when it comes to this kind of work. He couldn't do enough to satisfy the audience.

The love "thermometer" bit went over nicely and worked out well as done by Koler, Collins, Meyers and the Misses Palmer, Wright and West.

The "hypnotism" bit was good for laughs as done by Collins, Meyers, Koler and the Misses Palmer, West and Wright.

"The Grown-Up Babies" is a fast show, with a good cast of principals and a fast singing chorus which is bound to please.

SID.

**KAHN'S BRONX SHOW,
THIS WEEK, PROVIDES
MANY CLEVER LAUGHS**

"The Parisian Peacocks," at Ben Kahn's Follies, in the Bronx, this week, has Billy Spencer and Lea Rendal as features.

The show is one of the best this company has offered and seemed thoroughly enjoyed by a crowded house Monday night.

The comedy is in the hands of Spencer, Kendal and George Walsh. As usual, Spencer, the original "Grogan," is seen in his well-known character, which he works to the limit for laughs.

Kendal is a new member of the Kahn company recently recruited from vaudeville. He is a "Dutch" comedian of no mean ability. He has a slow way of working and an easy manner of delivering his lines, which is always good for a laugh. His dialect is good and his make-up complete.

Walsh, the character man, has his share in the comedy. In the first part, he portrays an Irish porter, but in the burlesque he does a tramp. In both, though, he went big, as he does the characters excellently.

James X. Francis handles his "straight" part cleverly in the first part, while he portrays the part of a doctor in the burlesque, doing it nicely.

Lorraine, prima donna of the company, has improved greatly in her work. Her wardrobe has also been enlarged since we last caught her. Lorraine is an attractive woman who stands up well in the scenes and can lead numbers.

Anna Sawyer is going right along working every minute she is on the stage. She handles herself well in the scenes with the comedians, working up laughs wherever it is possible. Her new numbers go over big.

Dixie Dixon is a corking good soubrette, who can put numbers over great as well as read lines well. But she seemed a little careless in her work last Monday night. The "trunk" bit, with Walsh, Francis, Miss Sawyer and Lorraine, was good for laughs.

Dixie Dixon's rube number was good for several encores. Four or five of the chorus girls do neat dancing specialties in this number.

The "lost sister" bit went over well, with Spencer, Kendal, Francis and Miss Sawyer.

The "Oh, Harry!" number was well put over by Miss Sawyer, the props used making a pretty effect.

Another "trunk" bit was offered later, with Spencer, in the trunk, giving plenty of amusement to those out front. Walsh, Francis and the Misses Lorraine, Sawyer and Dixon were also in this scene.

One of the numbers, led by Miss Dixon with the girls and an airplane, was beautifully staged and effectively worked out.

The "Valley Rose" number, by Lorraine, was well rendered and a novelty.

The "Battle" scene, in which James Francis offered "Dolly Gray" was well staged, the chorus appearing in groups representing the allied countries.

The "fly destroyers" bit by Walsh, Spencer and Francis won laughs.

The "auto" bit was very amusing and was well worked up by Kendal, Spencer and the Misses Dixie and Lorraine.

The "dinner" scene was funny, with Spencer, Kendal and the Misses Sawyer and Dixon.

"India," by Lorraine, was offered and staged splendidly.

The piece was produced by Henry P. Nelson. Solly Fields staged the numbers.

Kahn has a good show and one that more than pleases.

SID.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

STARS OF BURLESQUE

JACK CALLAHAN

Eccentric Characters. With "Grown Up Babies." Doing Well.

PEARL LAWLER

PRIMA DONNA

BROADWAY BELLES

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S REVIEW 1918

FAY SHIRLEY and ESTELLE COLBERT

PRIMA DONNA

INGENUE

National Winter Garden Stock.

LEE HICKMAN

TRAMP COMIC

Management HURTIG AND SEAMON

RUBY GREY

100% SOUBRETTE

Restored to health and ready for season 1918-19

GRACE PALMER and WEST

PRIMA DONNA

INGENUE

LILLIAN

GROWN UP BABIES

HARRY BENTLEY

FEATURED COMEDIAN

WITH BILLY K. WELLS

MILE-A-MINUTE GIRLS

HALLIE DEAN

METEORIC SOUBRETTE

DIXON REVIEW 1918

BOBBY NUGENT

CO-FEATURED—MILITARY MAIDS

DIRECTION—ROEHM AND RICHARDS

MERMAIDA AND HER DIVING
BEAUTIES

WITH LADY BUCCANEERS

OPEN FOR OFFERS FOR NEXT SEASON

MILDRED HOWELL

WINSOME SOUBRETTE

JACK REID'S RECORD BREAKERS

A D A L U M

Featured with Charming Widows

VOTED THE MOST POPULAR WOMAN IN SHOW BUSINESS

BERNIE CLARK

Singing, Dancing, Juvenile and Characters

With National Winter Garden

MAE KEARNS

INGENUE—PRIMA DONNA

FORTY THIEVES

MADDEN

"THE MAD JUGGLER"

One of Jean Bodini's 40 Thieves

CLAIRE DEVINE

LEADS

DIXON'S REVIEW 1918

CHUBBY DRISDALE

SOUBRETTE

BEST SHOW IN TOWN

LOUISE PEARSON

PRIMA DONNA

CABARET GIRLS

WM.F. (Billy) HARMS

EMPIRE THEATRE,

Hoboken, N. J.

(Member of T. B. C.)

Fortunes are being made during the war, while

RAYMO

is gaining fame.

Grace La Rue

SECOND WEEK AT B. F. KEITH'S PALACE THEATRE, MARCH 4

NEXT WEEK AT THE PROSPECT AND FIFTH AVE. THEATRES

BESSIE **MORIN SISTERS** ZENA
IN A VARIETY OF DANCES DIRECTION—HARRY WEBER

BESSIE LESTER

"CHARACTER TYPES" IN SONG
DIRECTION NORMAN JEFFRIES

JOHN **DELMORE AND MOORE** GOLDIE
In the Supreme Comedy Novelty "BEFORE AND AFTER" The Originators of "Behind the Scenes," our Former Vehicle in Vaudeville.

MARGUERITE COATE

COMEDY SINGING

Has Returned to Vaudeville

EDDIE **Krafft & Myrtle** HELEN

Comedy "A la Mode"

NEW TO EAST

A SURPRISE IN ONE

HAMTREE **HARRINGTON & MILLS** MAUDE

Comedy, Singing, Talking, Dancing with Jass Finish

Direction, TOM JONES

IN VAUDEVILLE

MAURICE PRINCE

Now in Business for Himself

Direction—NAT SOBEL

EVELYN CUNNINGHAM

THE GIRL WITH THE MAGNETIC SMILE

Direction—MARK LEVY

TAYLOR TRIPLETS

Late Feature of the Barnum & Bailey Circus in the Manly Art of Self Defence.

Now Playing United Time

Direction—BILLY GRADY

GEO. RANDALL & CO.

In the Brilliant Comedy Gem "TOO EASY"

3 MELODY PHIENDS

GUTH, ROSS & GUTH

Dir., HARRY PINCUS

Voices and Instruments

GRACE **SEYMOUR and FENTON** MARGARET

TWO GIRLS AND THE PIANO

DIRECTION—TOM CURRAN

MacKinnon Twins and La Coste

SINGING AND PIANO—IN VAUDEVILLE

CHARLES BRADLEY

The Good Natured Singing Chap—Playing United Time

BILLY GLASON

I Am Now Working for
MR. POLI

THIS WEEK, 1st Half—SPRINGFIELD, MASS.
Last Half—MERIDEN, CONN.

"Vaudeville Wants Better Songs!"

—Theatrical Newspapers

VERY WELL THEN, we take it that by "better" songs is really meant ballads of the higher grade. Here are some that have stood the test and are worthy of the consideration of all artists using or able to use that type of song.

FIRST and foremost we offer Ball and Brennan's exquisite composition "With All My Heart and Soul," of which the Musical Courier editorially said "We would rather have created Ernest R. Ball's new ballad 'With All My Heart and Soul,' destined to decorate every young girl's piano, than composed one of Scriabine's later symphonic poems."

WITH artists of Mme. Frances Alda's calibre and standing singing Theo. Morse's beautiful creation "Sing Me Love's Lullaby" we have no hesitancy in recommending it to artists using high class compositions.

WE also direct attention to that standard waltz song triumph "Give Me All of You" by Earl Carroll and Milton E. Schwartzwald, from the light opera, "Flora Bella."

FINALLY and with high regard of its artistic value we present Ernest R. Ball and J. Kiern Brennan's latest Celtic ballad "I'll Find a Bit of Heaven in Your Irish Heart of Love." The song which has already made a deep impression upon artists partial to this type of composition.

THESE publications are issued in all the necessary keys and will be sent to recognized artists upon request. Please send your permanent as well as your present address.

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Lyric Theatre Building

STOCK NEWS

(Continued from page 13)

SIGNS FOR SIXTEEN WEEKS

Jessie Pringle has signed a sixteen weeks' engagement with "Lightning," which opens at the Gaiety Theatre, New York City, August 15, following her appearance with the Smith and Golden Cantonment Co. in "Turn to the Right." Miss Pringle was for a number of years character woman with Keith's Stock Co., which played the Hudson Theatre, Union Hill, N. J.

HUDSON TO GIVE "ONLY GIRL"

UNION HILL, N. J., March 4.—Another musical play will be presented next week at the Hudson Theatre by the Keith Players. This time it will be Herbert and Blossom's "The Only Girl." The current bill is "Broken Threads."

ACTRESS TO WED WEALTHY MAN

PHILADELPHIA, Pa., March 5.—Carita Gertrude Knight, leading lady of the Lew Wood Stock Company, and George N. Crouse, a wealthy business man of Syracuse, N. Y., will be married in this city tomorrow.

BURLESQUE NEWS

(Continued from pages 15 and 25)

WALTER BROWN CLOSES

Walter Brown, German comedian working opposite Pat White, closed with that company at the Gaiety Brooklyn, last Saturday night. Roehm and Richards placed Al. Watson in his part. Brown leaves this week for San Francisco to work in musical stock.

CITY CLOSES AKRON HOUSE

AKRON, O., March 1.—The Folly Theatre, a stock burlesque house of this city, run by Jimmie James, was closed last Saturday by the City authorities. It was formerly the old German Hall.

STOPS MANAGING SHOW

Adolph Singer, son of Jack Singer, who managed his father's Behman Show early in the season, has resigned and opened a public stenographer's office in the Columbia Theatre Building.

BELMONT REPLACES BARD

Murray Belmont opened with the "Orientals" last Saturday in Reading. He replaced Ben Bard, the straight man. Belmont was booked through Roehm and Richards office.

"SOME SHOW" CAST CHANGES

WASHINGTON, D. C., March 2.—Baxter and Virginia, a vaudeville team, replaced Chas. Lewis and Miss Sawn with the "Some Show" at the Gayety Theatre here today.

LILLIAN WEST WINS DIVORCE

Lillian West, ingenue of "The Grown-Up Babies" has been granted a divorce from E. J. Cantwell, a carnival man, by Vivian Lewis, Vice Chancellor in Jersey City.

WILL CALL SHOW "VAMPIRE GIRLS"

Charles Baker will name one of his shows next season "The Vampire Girls," or "The Spider Girls." He is getting out a fine line of paper for it.

JOINS "ROSELAND GIRLS"

Eva Lewis joined the "Roseland Girls" in Boston this week. Booked through Roehm & Richards' office.

LEAVES "GIRLS FROM HAPPYLAND"

Mrs. John Bohlman left "The Girls from Happyland" Company at Worcester, Monday.

A GOOD MEAL: Noodle soup, roast chicken, asparagus, stewed corn, baked potato; dessert

RAYMO

CALL CALL CALL BARNUM & BAILEY

Greatest Show on Earth

People engaged for the season of 1918 will report at MADISON SQUARE GARDEN, NEW YORK CITY, for rehearsals at 9:00 o'clock A. M. of the day designated for their departments:

Musicians Monday, March 18th
Aerial Performers, with riggings Monday, March 18th
All Other Performers Thursday, March 21st
Ticket Sellers and Doormen Thursday, March 21st
Freaks and Side Show Performers Saturday, March 23rd

All others not mentioned will be notified by mail.

Opening Performance—Monday Afternoon, March 25th

Musicians answer this call by mail to KARL KING, No. 349 Columbus Avenue, Canton, Ohio. All others to

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WANTED AT ONCE FOR THE INGRAM SHOW

Repertoire—Under Canvas—Rehearsals March 18th

Specialty Team to double second or general business—General business and character people with specialties—Clever Second Business Man—Comedian—state if you do feature or ordinary specialties—Preference given to anyone who can sing in quartette. I want people in all lines but leads. Long season—Sure Money—State everything—Send Photos—Join at once. FRANCIS INGRAM, 618 5th Ave. East, Cedar Rapids, Iowa.

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JIM McCAULEY

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HARRY FISHER

and His Cycling Models. Can use Man Cyclist. Booked solid, with HELLO GIRLS. This Week—Gayety, Milwaukee

HARRY

LOUISE

MEYERS and WRIGHT

Straight

WITH GROWN UP BABIES

The Soubrette Without a Wiggle

PROMOTED

HAZELLE LORRAINE

EFFERVESCING INGENUE

With Harry Hastings' Big Show—With Dan Coleman

DIXIE DIXON

SOUBRETTE

B. F. KAHN'S UNION SQUARE STOCK

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but the one that will instill in the minds of your audience "THAT SOMETHING" about the time when our Boys will be returning, seems to be what they want to hear; in other words, the "Coming Back" idea. Just such a number is HARRY HILBERT'S march ballad,

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In Their Own Original, New Version of an Enchanted Cottage. In Vaudeville.

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SEE SAM BAERWITZ

BILLY EVYLEEN PURCELLA and RAMSEY

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DIRECTION—JOE MICHAELS LOEW CIRCUIT

BERT. O'ROURKE & ATKINSON CLARE

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Direction—PAT CASEY

FLYING KEELERS

Direction—BILLY GRADY

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In Vaudeville

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Comedy, Singing and Talking in One

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IN "MIXED BLONDES"

Direction—BRUCE DUFFERS

IN VAUDEVILLE

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Anderson, Ed	Clarendon, Cecil	Greenleaf, Ray	King, Allyn	McDonough, John	Travis & Kendall
Anderson, Clyde	W.	Gage, Fred	Leavitt, Geo.	O'Neil, Frank	Udell, Chas. E.
Angell, Joe	Challia, Jas.	Gargano, Ernest	Le Compte, Mr.	Pickett, Frank	Van Tuhl, Roscoe
Barrett, Jos. C.	Curson Co. Marg	Hoyt, Leo	Lyle & Harris	Ruffin, Gordon	Warnock, Frank
Brady, Paul	Drane, J. W.	Hamlin, Hugo	Leahy, Chas. B.	Richardson, Harry	White, Charlie
Byrne, J. Y.	De Grey, Sidney	Heclow, Chas.	Leavitt, Geo.	Reynolds, Lew	Whitely, Jack
Bussett, Russell	Daniel, Claude	Holmes, Jack	Lander, Frank	Rowley, Edw.	Wilde, Ted
Bowers, Fredk.	Elliott, Johnny	Hack, Wm. K.	Murray, Edw.	Sipe, Earl D.	Zell, Herman
Bowers, Martin	Edwards, Irving	Howard, Gene	Newton, Billy S.		
	Foreman, Edgar	Johnson, Jas. M.	Newarro, Tom		

LADIES

Astor, Lou	Bennett, Edna	Evans, Marie	Johnson, Violet	Rich, Katharine	Tilburne, Celine
Abbott, Edith	Candler, Jennie	Gordon, Allie	Ruby	Reed Sisters	Willis, May
Althorpe, Lily	Clifton, Ethel	Gilchrist, Eleanor	Lloyd, Bonnie	Rensand, Catherine	Williamson, Mrs.
Ames, Lucille	Clifton, Coralle	Gore	Leighton, Ruth	Russell Sisters	Watson, Grace
Addis, Margie	Cochrane, Jinks	Gane, Dorothy	Lake, Marion	Stuart, Eva	Williamson, Beatrice
Albright, Emily	Chester, Ruth	Hawthorne, Mabel	Masten, Mae	Stockbrower, Mrs.	Wilmer, Nell
Albright, Isabel	Delaney, Bob	Harris, Rose	Mack, Nellie	Harold	Young, Clara K.
Ashley, Bester	Mrs.	Hilton, Ida	Moore, Marcella	Sutherland, Blo-	
Bell, Norma	Donoghue, Mary	Hornor, Eva	Milton, Vera	son	
Bailey, Grace L.	Earle, Mae	Hill, Anna	Popkova, Nadia		

UNION HOLDS BANQUET

EAST LIVERPOOL, Ohio, Feb. 28.—The eighth annual banquet of the stage employes and motion picture operators of this city was held at the Ceramic Theatre last Sunday. Attorney Blaine H. Cochran was toastmaster.

A resolution pledging the support of those present to the government in its efforts to successfully terminate the war was adopted.

Entertainers were John and Leonard Coleman, James Gilgallon, Clarkson and Lippincott, of the Lyman H. Howe company, and several performers, including Messrs. Hanlon and Chester, appearing at the American Theatre.

Those present were Blaine H. Cochran, Judge S. W. Crawford, Dr. Frank Harrison, T. C. Flick, Dr. J. W. Chetwynd, F. P. Williams, county commissioner; Prosecutor W. W. Beck, Chester Mackey, Guy Landis, Cecil Laughley, Don Kennedy, William Webb, Sam Brookes, Charles Rigot, Willis Rusby, William Slater, Albert Gilchrist, Oscar McVey, Otto Kommell, Homer Risinger, John McKinney, H. B. Barth, Sol Ostrow, Jacob Barth, Joseph

Cartwright, Faber Deemer, Edward Wedgewood, Willard Webber, Charles Walsh, John Colton, Mr. Clarkson, Mr. Lippincott, Oscar Kommell, John Conkle, W. A. Hayes, Edward McElravey, Logan Smith, Emory Allison, Harry White, Edward Holtzman, John Tolbert, C. Mumford, James Kinney, Robert Berg, Frank Grant, John Burgess, Elmer Allison, James Rayl, James Hocking, William Davidson, George Stoffel, Charles Pickering, Harry Reed, James Mylar, Charles Barnhart, Austin Pickall, O. M. Ralston, C. Taggenhorst, Ben Kinney, Walter Zang, John Fisher, John Trainer, Peter Milliron, Ed. McMillin, Jacob Seitz, Thomas Bromby, Tad Jackson, John Coleman, Len Coleman, J. Q. Herron, Grover Green, William Oakes, William Hanlon, Dave Irving, George Morrow, Dave Beck, Alfred Appell, Elise Carey, William Hemphill, S. C. Dobbs, Charles Hill, W. R. Noah, Ray Bucher, Robert Webb, Edward Bratt, James Fox, W. Woods, Thomas Blankenship, John Sheffield, William Bridge, Carl Pickering, James Gilgallon, Gail Johnson, Charles Chester, Edward O'Shea, C. E. Merriman and Lawrence Stoffel.

DEATHS IN THE PROFESSION

CHARLES J. CAMPBELL, a playwright, died February 27 at his home in New York from heart disease. The deceased was born in London, Eng., and came to the United States thirty-five years ago. He wrote the books of several musical comedies among which were "His Honor, the Mayor," "The Gay Musician" and "The Motor Girl."

ED. F. DAVIS, a veteran manager and agent, died February 25 at his home in Kalamazoo, Mich., from lung trouble, aged sixty-one years. "E. F." as he was known to his friends, had been connected with the amusement business for about thirty-five years. For years he was contracting agent with the Wallace Circus and at one time owned one of the largest "Uncle Tom's Cabin" shows on the road. For the last six years he had not been active in the business. He is survived by a widow, professionally known as Julia Melrose, a nine-year-old daughter, and three step children, S. H. Semon, with Ringling Brothers Car No. 3; Primrose Semon, with "Hello America" and Marty Semon, with "The Social Maids."

EDWARD BREKKER, newspaper man and former press agent, died February 26 at Washington, D. C. For a while Brekker was press agent of Dreamland, Coney Island, under ex-sheriff Buttliff and was also with the Bostock Animal Show in the same capacity. As a newspaperman he had been on the staffs of the New York Herald and Tribune and the Philadelphia Ledger. More recently he was in the employ of the International News Service, with which he was associated at the time of his death.

In Loving Memory of My
Beloved Father
CHARLES SKEIN GRANT
Passed Away March 5, 1912.
ANNA F. GRANT

SAMUEL PHILLIPS, once well known as the manager of Edwin Booth, Joseph Jefferson and other leading stars, died February 27 at his home in Cincinnati, O., aged seventy years. Phillips toured Europe with Jefferson and often spent his winters at the actor's Louisiana plantation. Masonic lodges paid high tribute to Phillips, he being prominent in the order.

TOM CARTER, formerly employed in the offices of Klaw & Erlanger and a brother of Ben Carter, treasurer of the Cohan Theatre, died last Sunday, March 3, at Camp Upton, L. I.

FRANK CLARE, late with the George Rolland Company in "The Vacuum Cleaners," died Saturday, March 3, at Louisville, Ky., of pneumonia.

THOMAS MARVIN HUNTER, dean of the American stage, died at Worcester, Mass., Monday, aged 80 years. He was born in Granville, N. Y., and had been an actor for 55 years, playing with Joseph Jefferson, Madame Janaschek, Charlotte Cushman, Tomasso Salvini, Charlotte Kean, Barry Sullivan, the Booths and the Wallacks. He is survived by two sons, Robert F. and Ernest R. Hunter, of New York, and a daughter, Mrs. Marion E. Wells, of Brooklyn.

THOMAS J. BEESON died Feb. 17 at his home in New York of tuberculosis, after a four years' illness. He is survived by his wife, Dollie Weston; daughter, Lulu Beeson (Mrs. Sam Rice), and Thos. J. Beeson, Jr. He was well known with Beeson, Malcolm and Beeson, and Beeson and Weston. The Actors Fund took charge of the funeral, services being held at Campbell's Chapel Wednesday, Feb. 20, at 11 A. M.

CHEVALIER JOHN DE LORIS, one of the best-known sharpshooters in this country, died at his home, 594 North State street, Chicago, on Monday of last week. Death was caused by heart failure. De Loris retired from the stage last season and had been working for the Pugh Mercantile Company as special representative.



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Friends of Long Ago—Shout For the Soldiers—The Men Behind the Guns—Behind Hoover and Garfield—Hello, M'Sieu Lafayette, Here We Are—Good Luck To My Soldier Boy—Our Duty To Uncle Sam—I Think the Kaiser Would Have Been Wiser If He'd Let Uncle Sam Alone—A Gallant American Boy—Oh Where Were All the Girls Before—Kentucky Volunteers—Who's a Slacker—Cheer Our Sammy's Cheer Them—Bridget, Keep Your Mind On Me—He's My Soldier Boy—Let the Kaiser Know We've Got a Navy—We Are the Boys of Uncle Sammy—The Call—Dear, Do You Know Tonight—Stars and Stripes Forever—When My Dream Comes True—Help Your Uncle Sammy Push Bill Across the Rhine—Now the Fun Begins—Kiss Me For I Am Going Away to War—Let Me—The Peace That Is To Be—Saint Peter's in Despair—I'll Be Thinking of You—Do It Now—I'll Come Back to You—I'm Waiting For the Boy Who Passed Me Then—When the Bugle Call is Sounded—Oh, Fritz, Your Fire Is Most Too Hot—There's a Garden in Old Araby—Just Like a Soldier's Sweetheart—Just Show Them What a Yankee Boy Can Do—They've Gone Away—Somebody's Boy—When the Roll Is Called in Europe I'll Be There—When the Bugle Calls Salute Old Glory—A War Time Lullaby—When Uncle Sam Puts the Flag on the Firing Line—Hello, Mr. Kaiser, Meet Uncle Sam—Twilight Hour—We Will Cross the Dark Water—Uncle Who, Why Uncle Sam—When I Come Back—My Country Calls—Her Soldier Boy's Dream—They Kept Picking On Us—Good Bye, Sookie, Ain't I Lucky?—When the Yankees Go Over the Top—When the Boys Return From France—Keep Step, Sammy—The Kaiser's Got To Go—It's a Long, Long Way to Old Berlin.

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A Comedy by George Middleton and Guy Bolton.

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ELTINGE West 42nd St. Eves. 8.30. Matinees, Wednesday & Saturday at 2.30.
A. H. WOODS presents

BUSINESS BEFORE PLEASURE
A new Comedy by Montague Glass and Jules Eckart Goodman, with **BARNET BERNARD** and **ALEXANDER GARR**.

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By C. W. Bell and Mark Swan with **FLORENCE MOORE & JOHN CUMBERLAND**

GAIETY Broadway & 46th St. Eves. at 8.20. Mat. Wed. & Sat., 2.30.
KLAW & ERLANGER PRESENT THE NEW FARICAL COMEDY

SICK-A-BED
By **ETHEL WATTS MUMFORD**

NEW AMSTERDAM West 42d St. Eves. 8.15. Mats. Wed. & Sat., 2.15.

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THE COHAN REVUE 1918
A musical conglomeration in 2 acts. Book by Geo. M. Cohan. Music by Irving Berlin and Geo. M. Cohan.

MOROSCO 45th St. West of B'way. Eves. at 8.30. Matinees Wed. & Sat., 2.30.

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In a New Comedy

"HAPPINESS"
By **J. HARTLEY MANNERS**.

EMPIRE B'way & 40th St. Eves. 8.15. Mats. Wed. & Sat., 2.15.

CHARLES FROHMAN PRESENTS

ETHEL BARRYMORE
In the new comedy by R. C. CARTON
"THE OFF CHANCE"

LIBERTY Theatre, W. 42nd St. Eves. at 8.20. Mats. Wed. & Sat., 2.20.

COHAN & HARRIS PRESENT

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A Musical Comedy
Book & Lyrics by Otto Harbach & James Montgomery. Music by Louis A. Hirsch.

GEO. M. COHAN Theatre, 43d St. & B'way. Eves. 8.20. Mats. Wed. & Sat., 2.20.

COHAN & HARRIS PRESENT

MR. LEO DITRICHESTEIN
In a New Comedy

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Direction, HARRY SHEA

3—JAMES H. BESSIE ROBERT—3

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Variety

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European Eccentric Pantomimists

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JOHN DUNSMURE

Comedy Songs and Stories

Direction—Arthur Klein

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Three Classy, Clever Girls

Direction—Mr. Stricker

DUNCAN

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In Series of Novelty Dances. In Vaudeville

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Comedy and Singing

Now Playing Loew Time.

Direction—TOM JONES

(ONE OF MANY)

BROWN & CARSTENS

Sensational Xylophonists and Marimbaphonists

Direction, A. HORWITZ

CHICAGO NEWS

IRVING SIMONS IS BACK

Irving Simons, of the "Simon Agency," is now back from his vacation in Florida and Havana.

BEN LOWIS MOVES

Ben Lewis, formerly treasurer at several theatres in Chicago and well known among showfolk is now treasurer of the Garrick.

GOLDSTINE JOINS SIMONS

Meyer Goldstine is now in the employ of the Simon Agency. He has charge of the switchboard and the filing of contracts.

REVERE HOUSE RAIDED

The Revere House, the old theatrical hotel, was raided last week and thirty-five couples arrested. They were held for federal investigation.

BILLIE DAVIES IS SICK

Billie Davies, prima donna with "The Innocent Maids," is laid up with a bad cold at the New Jackson Hotel. She was threatened with pneumonia.

WILL SLATTERY IS HERE

Will Slattery, formerly manager of the Academy Theatre and at the present time manager of the Majestic, Cedar Rapids, Ia., was in town last week looking over local conditions.

VICTOR MOORE DOUBLES

Victor Moore, in a new act, played the Majestic and Palace last Monday afternoon, Robert Edeson being delayed on account of a wreck that occurred outside of Chicago. No one was hurt.

RAYMOND IS FEATURED

Ray Raymond, who gained fame in Chicago and the middle West, is now given equal billing with Marilyn Miller in the new show that opened at the Garrick last week. Clifton Crawford is the star in the new piece.

HITCHY TO BUCK BILLY AGAIN

Raymond Hitchcock will be the next attraction at the Colonial, replacing "Cheating Cheaters." It is a coincidence that Hitchy bucked Billy Sunday in New York and will buck him in Chicago. Sunday opens next week in a large structure put up specially for him.

MORRIS GEST IS IN TOWN

Morris Gest, of the firm of Comstock, Elliott and Gest, is in town looking over local conditions. His show, "Leave It to Jane," is doing a tremendous business and is expected to stay here till July, when they are planning a Chicago Revue, on the New York style. LaSalle is the only small theatre that could use a revue that could be called intimate.

OLCOTT FOLLOWS KOLB AND DILL

"The High Cost of Loving," Kolb and Dill's show that has been playing to good crowds at the Olympic, leaves next week and Chauncey Olcott comes in for two weeks. There was no reason given out for the show leaving, as it was making money. The Olympic is controlled by Klaw and Erlanger and this looks like a move on their part as the show coming in is a Cohan and Harris piece.

AGENTS ARE FORCED OUT

The Lehmann Estate served notice on the agents located in the Majestic Theatre building last week that they would either have to sign a three-year lease or move on May 1. As a result, a meeting of the Western Vaudeville Managers and the Western United office was held and it was decided to take them in on their floors. It is considered necessary that the agents remain in the building. It is intimated that the Lehmann Estate took the action it did because it learned that the agents intended moving into the new State-Lake Theatre as soon as it is completed.

U. S. ADDS 15 THEATRES

(Continued from page 3.)

Evans, master of properties, and Charles Walker, master electrician.

A complete list of the bookings for the various theatres, and the manager in charge as far as made at present, follows:

CAMP DEVENS (Maurice Greet)

Local Minstrels—March 4-6.
"Turn to the Right"—March 11-17.
"Fair and Warmer"—March 18-20.
"The Man Who Came Back"—March 24.
Vaudeville—March 25-31.
"Here Comes the Bride"—April 1-7.
"Hans und Fritz"—April 22-28.

CAMP UPTON (George H. Miller)

"There She Goes"—March 10-13.
"Fair and Warmer"—March 14-16.
"Turn to the Right"—March 18-24.
"Here Comes the Bride"—March 25-31.
Vaudeville—April 1-7.
"Hans und Fritz"—April 8-14.

CAMP MERRITT (Harry Clay Blaney)

"Fair and Warmer"—March 11-13.
"There She Goes"—March 14-17.
Vaudeville Co.—March 18-24.
"Turn to the Right"—March 25-31.
"Hans und Fritz"—April 1-7.
"Here Comes the Bride"—April 8-14.

CAMP DIX (W. O. Wheeler)

"Turn to the Right"—March 4-6.
"Fair and Warmer"—March 7-10.
Vaudeville—March 11-17.
"There She Goes"—March 18-20.
"Hans und Fritz"—March 21-24.
"Here Comes the Bride"—March 15-21.
"Turn to the Right"—July 1-8.

CAMP MEADE (Charles E. Barton)

"Fair and Warmer"—March 4-6.
"Million Dollar Dolls"—March 7-10.
"Hans und Fritz"—March 11-17.
Liberty Comedy Co.—March 18-20.
"There She Goes"—March 21-23.
"Very Good Eddie"—March 24-27.
"Turn to the Right"—April 1-7.
Vaudeville—April 8-14.
"Have a Heart"—April 16-17.
"Here Comes the Bride"—April 22-28.

CAMP GORDON (Percy Weedon)

"Princess Pat"—March 7-10.
"Flora Belle"—March 18-24.
"Stop, Look and Listen"—March 25-28.
"Have a Heart"—March 29-31.
"Turn to the Right"—April 22-28.
Vaudeville—April 29-May 5.
"Here Comes the Bride"—May 13-19.

CAMP SHERIDAN

Liberty Comedy Co.—March 11-17.
"Turn to the Right"—April 29-May 5.
Vaudeville Co.—May 6-13.
"Here Comes the Bride"—May 20-26.

CAMP LEE (C. D. Jacobson)

"Flora Belle"—March 4-10.
Liberty Comedy Co.—March 11-17.
"There She Goes"—March 24-27.
"Very Good Eddie"—March 28-30.
"Turn to the Right"—April 8-12.
"Have a Heart"—April 13-21.
Vaudeville—April 16-21.
"Here Comes the Bride"—April 29-May 5.

CAMP JACKSON (John F. Farrell)

"Princess Pat"—March 1-3.
Liberty Comedy Co.—March 4-10.
"Flora Belle"—March 11-17.
"Have a Heart"—April 5-7.
"Turn to the Right"—April 13-20.
Vaudeville—April 22-28.
"Here Comes the Bride"—May 6-12.

CAMP PIKE (H. H. Winchell)

"Bringing Up Father"—March 3-6.
Vaudeville (Interstate)—March 7-12.
Vaudeville (Interstate)—March 17-19.
"Stop, Look and Listen"—March 21-24.
"Flora Belle"—March 25-31.
"Mutt & Jeff"—April 1-3.
"Turn to the Right"—May 6-12.
Vaudeville—May 13-19.
"Here Comes the Bride"—May 27-June 3.

CAMP FUNSTON (Not Open)

Liberty Comedy Co., April 29-May 5.
"Turn to the Right"—May 13-19.
Vaudeville—May 20-26.
"Here Comes the Bride"—June 3-9.

(Continued on page 32.)

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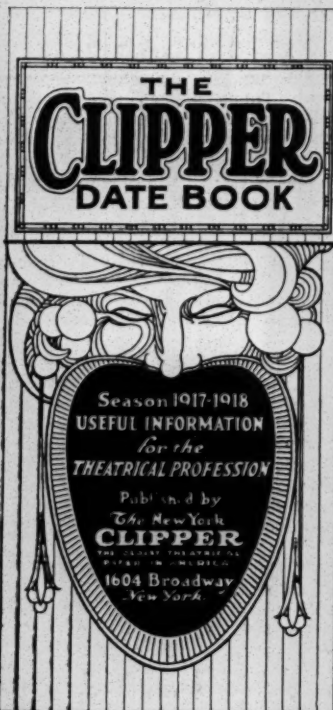
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VAUDEVILLE BILLS OF NEXT WEEK

(Continued from page 21)

WATERBURY, CONN.

Poli (First Half)—Martin & Boggs—Moore & West—Barton, Oliver & Mack—Archer & Belford—Miller & Lyles—Thomas Egan & Co. (Last Half)—Kate & Wiley—Jack Marley—Gates & Finley—O'Donnell & Blair—Monarch Comedy Four—"Olives."

WORCESTER, MASS.

Plaza (First Half)—Nester & Vincent—Angie Welmers—Permaine & Shelly—Jim & Marion Hawkins—Strassler's Animals. (Last Half)—Gilmore Corbin—Texas Comedy Four.
Poli (First Half)—Zermain & Vallal—Arthur Dunn & Co.—Green, McHenry & Dean. (Last Half)—"Mr. Proxy"—Eddie Miller Duo—"Stampede Riders."

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Carletta—Cal Dean & Co. (Last Half)—The Bimbos—Hallen & Goss.

ANACONDA, MONT.

Bluebird (Mch. 10)—The Morenos—Richards & Ward—Lewis & Chaplin—American Minstrel Maids—Vera Berliner—Norris's Animals.

BUTTE, MONT.

Peoples' Hippodrome (Mch. 10-12)—Towli Murata—Billy & Ada White—Ardell & Tracy—Campus Girls—Packard Trio—Scamp & Scamp. (Mch. 13-16)—Delavan Bros.—Van Etta & Gershon—Barry, Nelson & Barry—Harry Mason & Co.—Two McCarvers—Cecile Trio.

BILLINGS, MONT.

Babcock (Mch. 14)—Kennedy & Nelson—De Leer—Gaynell Everett & Co.—The Sea Rovers—Payton & Hickey. (Mch. 17-18)—The Larneds—Parish De Luc—Bailey Koerner & Co.—Flo Adler—Delton, Mareena & Delton.

BLOOMINGTON, IND.

Majestic (First Half)—Joe Barton—Austin & Bailey—Billy Swede Hall & Co.—Hallen & Goss—Ellis Nowlin Troupe. (Last Half)—Folly & Massimo—Harry & Myrtle Gilbert—"Money or Your Life"—Hugo Lutgens—"Little Miss Up-to-Date."

BELLEVIEW, ILL.

Washington (First Half)—Jerge & Hamilton—Marshall Montgomery & Co.—Orville Stamm. (Last Half)—Mildred Hayward—Hickman Bros.—General Pisano & Co.

CHAMPAIGN, ILL.

Orpheum (First Half)—Hayatake Bros.—Lillian Morely & McCarthy Sisters—Happy Jack Gardner & Co.—Marian Gibney—"Quakertown to Broadway." (Last Half)—Geo. Primrose Jr. & Co.—DeVoy & Dayton—Cal Dean & Girls—Kate Watson—"Electrical Venus."

CHICAGO, ILL.

Lincoln (First Half)—Skelly & Holt—John T. Doyle & Co.—Ray & Emma Dean. (Last Half)—Link & Robinson—Dae & Neville Co.—Dale & Burch—Janson & His Mystery Maids.
American (First Half)—Gilbert & Clayton—"For Their Country"—Roach & McCurdy. (Last Half)—Barquist Bros.—John T. Doyle & Co.
Kedzie (First Half)—Sigabee's Dogs—Lamy & Pearson—"Merchant Prince"—Jean Moore—"Wintergarden Revue." (Last Half)—Burke & Broderick—Rives & Arnold—Harry Gerard & Co.—Christie & Bennet—Olympia Des Vals.
Wilson (First Half)—The Ziras—Rives & Arnold—Walter D. Nealand & Co.—Ward & Lorraine—Dan Sherman & Co. (Last Half)—Marcou—Sosman & Sloan—Conway & Fields—Sol Borns—"Wintergarden Revue."

CEDAR RAPIDS, IA.

Majestic (First Half)—Capes & Snow—Peerless Trio—Eddie & Edith Adair—Julie Ring & Co.—Clara Morton—Travilla Bros. & Seal. (Last Half)—Lalla Selbini—Story & Clark—"Lincoln of the U. S. A."—Carl McCullough.

DENVER, COLO.

Empress (Mch. 10-13)—Thirsen's Pets—Roselle Asher—"A Night with the Poets"—Kelly & Davis—Shanghai Trio. (Mch. 14-16)—Alvares Duo—Leonard & Haley—Nick Santoro & Co.—Calvin & Thornton—Juggling De Lisle.

DAVENPORT, IOWA.

Columbia (First Half)—The De Bars—Victor Moore—Sam Liebert & Co.—Myrl & Delmar. (Last Half)—Taketo Bros.—Bailey & Cowan—Mattie Choate & Co.—Clara Morton—Travilla Bros. & Seal.

DECATUR, ILL.

Empress (First Half)—Aerial Eddys—Hlatt & Gear—J. C. Mack & Co.—Oscar Lorraine—Asahi Japs. (Last Half)—Hayatake Bros.—Lillian Morely & McCarthy Sisters—Rex Adams & Vera Thomas—Brady & Mahoney—"Quaker Town to Broadway."

DULUTH, MINN.

New Grand (First Half)—Dublin Girls—Ruth Howell & Co.—"The Minstrel Revue." (Last Half)—Frank Colby & Co.—De Pace Opera Co.

DUBUQUE, IA.

Majestic (First Half)—Marcou—Story & Clark—Jolly Wild & Co.—Kingsbury & Munson—Christie & Bennett—Alexander Bros. & Evelyn. (Last Half)—Capes & Snow—Jere Sanford—Julie Ring & Co.—Sam Liebert & Co.—Chas. Olcott—Aerial Bartlett.

EVANSVILLE, IND.

New Grand (First Half)—Nip & Tuck—Brierre & King—Frank Gardner & Co.—Silber & North—Imperial Jiu Jitsu Troupe. (Last Half)—Harry Sterling—Rucker & Winifred—Will Stanton & Co.—Coleman Goetz—"Miss America."

EAST ST. LOUIS, ILL.

Eber's (First Half)—Robbie Gordon—Miller & Lawrence—Hickman Bros.—Hill, Tyrol & Hill. (Last Half)—Luba Moroff Trio—Fagg & White—Eadie & Ramsden—J. C. Mack & Co.

FT. WILLIAM, CAN.

Orpheum (First Half)—Connors & Edna—Willis Hall & Co.—Case & Carter—Tiny May's Circus. (Last Half)—Dublin Girls.

FORT COLLINS, COLO.

Empress (Mch. 13)—Alvares Duo—Leonard & Haley—Nick Santoro & Co.—Calvin & Thornton—Juggling De Lisle. (Mch. 16)—Rice, Bell & Baldwin—Valle—Vincent & Kelly—"Visions of Art."

GREAT FALLS, MONT.

Palace (Mch. 9-10)—Delavan Bros.—Van Etta & Gershon—Harry Mason & Co.—Two McCarvers—Cecile Trio—Barry, Nelson & Barry. (Mch. 14)—McIllyar & Hamilton—Fox & Foxie—Little Lord Roberts—Doyle & Wright—Arco & Virginia—Gelles Troupe.

GREELEY, COLO.

Sterling (Mch. 11)—Alvares Duo—Leonard & Haley—Nick Santoro & Co.—Calvin & Thornton—Juggling De Lisle. (Mch. 14)—Rice, Bell & Baldwin—Valle—Vincent & Kelly—"Visions of Art."

GRAND FORKS, N. D.

Grand (Last Half)—Four Seasons—Craig & Meeker—Grant's Roosters.

GREEN BAY, WIS.

Orpheum (Last Half)—Walker & Texas—Bruce, Morgan & Betty—Jack Dresdner—Thalero's Circus.

JOLIET, ILL.

Orpheum (Last Half)—Wilson & Larsen—"The Slacker"—Neil McKinley—Asahi Troupe.

LINCOLN, NEB.

Lyrio (First Half)—Clarence Wilbur—"Dreamland." (Last Half)—Klass—"A Fireside Reverie."

MADISON, WIS.

Orpheum (First Half)—Twentieth Century. (Last Half)—Henry & Adelaide—Mack & Lane—Edyth & Eddie Adair—Royal Gascoignes—Victor Moore.

MOLINE, ILL.

Palace (First Half)—Frank & Gracia De Mont—Judson Cole—"A Fireside Reverie"—Carson & Willard—Aerial Bartlett. (Last Half)—Joe Barton—Taylor & Arnold—Henry Keane & Co.—The Doherty's—Sun Fong Lin Troupe.

MILWAUKEE, WIS.

Palace (First Half)—Walker & Texas—Lew Huff—"Naughty Princess." (Last Half)—Skelly & Helt—"On the Atlantic"—Arthur Rigby—Dan Sherman, Mabel DeForest & Co.—Ogden & Benson.

MINNEAPOLIS, MINN.

New Palace—Greeno & Platt—Davis & Moore—Eldridge, Barlow & Eldridge—Mme. Bedini & Horses.

New Grand—Aalae & DeLore—Three Moriarty Girls—Lee & Bennett—Van & Vernon—Six Cornallias.

NORTH YAKIMA, WASH.

Empress (Mch. 10-11)—Barnes & Burner—Dorothy Dale—Dancing Demons—Berry & Nickerson—Halligan & Combs—Bonomar Arabs. (Mch. 15-16)—Edwards & Louise—Willison & Sherwood—Senna & Weber—Tom Davies & Co.—Meryl Prince Girls—Claire & Atwood.

OAKLAND, CAL.

Hippodrome (Mch. 10-12)—Winchester & Claire—Tiny Trio—McLain Gates & Co.—Homburg & Lee—Larry Haggerty—Talsel & Yoahl. (Mch. 13-16)—The Vernons—Johnny & Wise—Allen, Carroll & Pierlot—Four American Beauties—R. H. Gilles—Flying Weavers.

OMAHA, NEB.

Brandes—Paul Kleist & Co.—Stevens & Burnelle—Fern, Richelleu & Fern—Aubrey & Rich—Benny Harrison & Co.—Robinson's Elephants.
Empress (First Half)—Swan & Swan—Kenny & La France—Ray & Fay—Managh's Fashion Show. (Last Half)—The Lamplins—Clarence Wilbur—"Dreamland."

PORTLAND, ORE.

Hippodrome (Mch. 10-13)—King & Brown—Scott & Douglas—Elkins, Fay & Mikina—Celli Opera Co.—Cole & Coleman—Leach La Quinlan Trio. (Mch. 14-16)—Zemater & Smith—Cook & Lillard—Howard Martell & Co.—Little Miss Fox—Lovett & Dale—Koban Japs.

PROVO, UTAH.

Columbia (Mch. 9)—Rice, Bell & Baldwin—Valle—Vincent & Kelly—"Visions of Art." (Mch. 13)—De Forrest Bros. & Falke—Minerva Courtney & Co.—May & Billy Earle—Millard Bros.—Dave Thursby.

U. S. ADDS 15 THEATRES

(Continued from pages 3 and 31.)

CAMP DODGE (Julian Anhalt)

"Mary's Ankle"—March 10-16.
Liberty Comedy Co.—April 22-28.
"Turn to the Right"—May 20-25.
Vaudeville—May 27-June 2.
"Here Comes the Bride"—June 10-16.

CAMP GRANT (Not Open)

Liberty Comedy Co.—April 15-21.
"Turn to the Right"—May 27-June 2.
Vaudeville—June 3-9.
"Here Comes the Bride"—June 17-23.

CAMP PERRY (Not Open)

Liberty Comedy Co.—April 8-14.
"Turn to the Right"—June 3-9.
Vaudeville—June 10-16.
"Here Comes the Bride"—June 24-30.

CAMP CUSTER (E. W. Fuller)

Gooding Stock Co. (Local)—March 1-3.
Vaudeville—March 7-10.
"Daddy Long Legs"—March 15-17.
Al Wilson—March 28-31.
Liberty Comedy Co.—April 1-7.
"Turn to the Right"—June 10-16.
Vaudeville—June 17-23.
"Here Comes the Bride"—July 1-7.

CAMP TAYLOR (Charles Scott)

"Stop, Look and Listen"—March 10-13.
Liberty Comedy Co.—March 28-30.
"Nothing But the Truth"—March 31-April 1-2-3.
"Turn to the Right"—June 17-23.
Vaudeville—June 24-30.
"Here Comes the Bride"—July 8-13.

CAMP SHERMAN (Frank J. Lee)

Andrew Mack—March 10-13.
"Nothing But the Truth"—March 17-20.
Liberty Comedy Co.—March 21-27.
"Turn to the Right"—June 24-29.
Vaudeville—July 1-7.
"Here Comes the Bride"—July 15-20.

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MOTION PICTURES

WORLD FILM IS OUT TO KILL WASTAGE

REVISES PRODUCING PLANS

The World Film Corporation has determined to eliminate all wastage in the making of its productions hereafter, and in order to thoroughly carry out its plans in this direction has installed an estimate bureau, the chief function of which will be to estimate on the cost of a picture and to see that the overhead is kept within reasonable bounds of the sum decided upon as adequate for the turning out of a first class screen attraction.

In accordance with the plan to eliminate wastage, all of the World's stock companies have been dispensed with. In future all actors will be engaged by the picture. This the World feels will save considerable money, as there will be no idle actors on the pay-roll. Another advantage of the actor by the picture plan is the possibility of securing exact types for each part, instead of fitting the part to the players as was done formerly when the stock company method was employed.

Newer and more efficient methods will be introduced in the World studios, likewise with respect to securing properties and other necessary adjuncts for pictures of production. In the past, the World has lost considerable time and money through improper handling of properties, it is understood, often a whole day being lost because of the lack of some trivial but still quite necessary piece of furniture or decoration for a scene. The difficulty arose usually from lack of proper co-ordination in the World's different departments.

One of the things counted to solve most of these difficulties is a newly established central purchasing department which will be charged with the responsibility of securing everything needed in the studio.

FIGHT ON OVER CENSOR BILL

RICHMOND, Va., March 4.—A hard fight is being put up by Jake Wells and the exhibitors he heads, to prevent the passage of the Censor bill, sponsored by Rev. James Cannon and other so-called uplifters. He has succeeded in making several amendments which tend to make the measure less drastic, and is now putting up a last fight in an effort to defeat the bill entirely. It has passed the State Senate and is now in the House of Delegates.

"TARZAN" RELEASED APRIL 2

The First National Exhibitors' Circuit has contracted for the release of "Tarzan of the Apes," and will show the film in sixty-five cities on April 2, the release date. The picture will be shown in all the principal cities, and publicity campaigns, similar to that carried on in New York will be instituted. Harry Reichenback is handling the film.

JERSEY CENSOR BILL KILLED

TRENTON, N. J., Feb. 28.—The Legislature, in session here, closes its term tonight with the Censor bill, which was sponsored by Assemblyman Roberts, dead. All efforts on the part of its promoters to rush it through have failed.

BRENON GOES TO ENGLAND

Herbert Brennon, the film producer, has set sail for England, where it is rumored he will make a picture for the British government. His operations in America have been suspended till his return.

ROSKAM STARTS LABORATORY

Edward Roskam, long identified with the laboratory end of the film business, is forming a corporation which will develop films along new lines. Harry Houdini and Kellar, the magician, will be associated with Roskam, who claims that he owns the patent rights to a developing process that he describes as revolutionary. A laboratory now in process of construction in Hoboken, N. J., will house the enterprise. Roskam expects to get under way in the course of a couple of months.

START TO FILM "RECLAIMED"

The Harry McRea Webster Productions, Inc., start filming their first picture, "Reclaimed," this week. Mabel Julienne Scott and Niles Welch will be starred in the production and Anders Randolph plays the heavy lead. "Reclaimed" is to be a seven-reel State Rights feature and Mr. Webster, under whose direction it will be made, expects to have it completed in six or seven weeks.

MOSS FILMS SOLD FOR ENGLAND

Miss M. Wenecor, sales manager for the B. S. Moss Motion Picture Corporation, last week completed arrangements with J. Frank Brocklis, whereby he has secured the rights to exhibit in England such Moss features as "One Day," "The Girl Who Doesn't Know," "Boots and Saddles" and "In the Hands of the Law."

FILM MEN TO HELP U. S.

The National Association of the Motion Picture Industry, through its executive secretary, Frederick H. Elliot, has issued a call to all film men to line up with the organization in its campaign to aid the Government. The immediate task of the organization is the popularizing of the third Liberty Loan.

RIVOLI TO CHANGE SUNDAYS

S. L. Rothapel, manager of the Rivoli, announces that he will hereafter change the program at the Rivoli on Sunday, as that seems to please the patrons better than the Monday change. He will arrange to have rehearsals at this house, without conflicting with those at the Rialto.

REBAN FILM TOPS RIALTO BILL

"One More American," starring George Reban, tops this week's program at the Rialto. The second instalment of the Yellowstone Park pictures is also seen, while the comedy end is taken up by "Sheriff Nell's Tussle," a Mack Sennett picture.

JACK PICKFORD AT RIVOLI

Jack Pickford is seen this week as Tom in "Huck and Tom," a Paramount feature. Mr. and Mrs. Sidney Drew are seen in their new picture comedy, "His Strength of Mind," and the usual animated pictorial completes the film end of the show.

SELZNICK MAY QUIT FILMS

Lewis J. Selznick is reported to have confided to a friend that he was contemplating retiring from the picture manufacturing and distributing business, in the near future.

BARRELLE GETS NEW JOB

Charles Barrelle has been appointed publicity director of the First National Exhibitors' Circuit. He was formerly press agent for the Triangle and Wharton, Inc.

BLACKWELL GETS NEW CONTRACT

Carlyle Blackwell, who has appeared in more than four hundred film productions, has signed a long time contract with World Pictures.

DE SAULLES CASE SCREENED

"Woman and the Law," a photoplay based on the De Saulles case, was presented last Sunday night at the Lyric.

PARCELS POST RULES ARE BROADENED

BIG CONCESSIONS MADE

Postmaster General Burleson has issued a new ruling with respect to the shipment of films via parcels post, that will have, when it becomes operative on March 15, a far reaching effect and will be of distinct advantage to all concerned in the manufacture and marketing of motion pictures.

Heretofore, film shipments for delivery in the first, second or third zones, sent from the first or second zones, have been restricted to fifty pounds in weight. The new order will allow shipments to weigh as much as seventy pounds. In all other zones the weight limit for film shipments will be advanced from twenty to fifty pounds.

The film exchanges have been utilizing the parcels post to a much greater extent since the war started, owing to the congested condition of express and other means of transportation and see the saving of thousands of dollars in forwarding charges, a great boon to the exhibitor, as well as to themselves.

Heavy shipments are made by the exchanges in the first and second zones of the Eastern territory daily. In the West, material benefits will also be gained as the shipments in this section extend into the third and fourth zones.

The transportation committee of the National Association of the Motion Picture Industry is credited with securing the concession from the government. An effort will next be made by the committee to have the Post Office Department issue receipts for group shipments of films, in order that an official record may be kept of such shipments.

No receipts are issued at present, the only method a shipper has of securing himself being the insurance of each film shipped. This entails a cost of ten cents for each separate film and runs into considerable money when the week's expenses are totaled up.

KEENEY GETS STUDIO

The Frank Keeney Pictures Corporation, which is producing features starring Catherine Calvert, has acquired the Pathé studio, at 134th Street and Park Avenue. It has been renamed the Keeney studio and will be used by that firm in the making of features. "A Romance of the Underworld," which was started at the Biograph studios, has been transferred to the new headquarters. The firm will soon start a new feature called "Marriage," which was written by Guy Bolton.

WORLD OPENS NEW EXCHANGE

BOSTON, Mass., March 4.—World Pictures opened a new exchange here, which was dedicated last week. Carlyle Blackwell, the star, was a participant in the ceremonies. Others present were Ricard Grawell, and a host of World officials.

ESSANAY CLOSES STUDIO

CHICAGO, March 4.—George K. Spoor is closing his studio in Chicago on account of business being bad. It is said that the Taylor Holmes pictures have not been the success that was expected of them.

LOEW BOOKS "MOTHER"

Marcus Loew has contracted to show "Mother" the morality play that Sawyer and Lubin are handling, over his entire circuit.

FILM FLASHES

Norma Talmadge has returned from Palm Beach, where she has been with her husband, Joe Schenck.

Jefferson Seligman has offered the Stage Women's War Relief the use of the motion picture "The Corsican."

The Vitagraph super-patriotic feature, "New York—Or Danger Within," has been completed and the work of assembling the parts has been begun.

Henry Belmar, of the Lincoln Classics Features, has returned to Chicago, where he is busy laying out details for an early start with his pictures.

Wm. Burlock returned to New York Saturday from Los Angeles, Cal., having completed a trip of 14,000 miles in the interests of D. W. Griffith.

The Koren Theatre Corporation was chartered last week in Albany, N. Y. Frank Koren, Raffala Acierno and Marcia A. Acierno are the incorporators. Capital \$5,000.

Golding Scenic Studio Company, Inc., to manufacture stage scenery, was chartered Feb. 27 at Albany, N. Y. Capital \$1,500. Wm. Golding, Stephen Golding and Bert La Mont are named as incorporators.

Kennedy Theatres, Inc., for the promotion of motion pictures and vaudeville, was chartered last week in Albany, N. Y. Capital \$100,000. Aubrey M. Kennedy, Thomas Healy and Charles Cole are the incorporators.

Geraldine Farrar celebrated the thirty-sixth anniversary of her birth last Thursday, and her fellow workers in the Metropolitan Opera House showered her with bunches of flowers at the rehearsal of "Mme. Sans-Gene."

New York Mutual Film Corporation, to operate motion picture film exchanges, was chartered Feb. 28 in Albany, N. Y., with a capital of \$50,000. John G. Turnbull, John F. Freuler and Samuel M. Field are named as incorporators.

Mary Pickford, Marguerite Clark and Douglas Fairbanks have agreed to be three of the forty prominent persons who will make speeches in 350 cities preliminary to the opening of the third Liberty Loan campaign, soon to be launched.

E. B. Hatrick and C. J. Hubbell, of the International Film Service, who are soon to sail for France to make official pictures for the Government Committee on Public Information and the American Red Cross, were tendered a dinner at Reisenweber's last week. More than a hundred film and newspaper men were present.

The corrected list of Vitagraph releases for April is as follows: "Little Miss No-Account," on the first; "The Business of Life," on the 8th; "The Girl from Beyond," on the 15th; "A Bachelor's Children," on the 22nd, and "Sealed Lips," on the 29th. The last named replaces "The Man from Brodney's," which could not be completed on time, due to the fact that a suitable yacht for the production could not be obtained.

Save all fats, meats, wheat, barley and sugar to help win the war, and don't waste

RAYMO

FILM NEWS BOILED DOWN

Walter S. Irwin, of Vitagraph, is enjoying a ten-day vacation in Florida.

M. J. Sullivan has been appointed manager of the New York office of the Mutual Film Corporation.

March 10 is to be the release date of the Pearl-White-Antonio Moreno serial, "The House of Hate."

Edmund Goulding, the well-known playwright and scenario author, has enlisted and is now in France.

Maggie Breyer has been engaged for the production of the May Allison star feature, "Social Hypocrites."

Goldwyn announces that it has advanced the release date of "The Splendid Sinner," from April 7 to March 24.

Frank Reicher is directing Edith Storey in "Treasure," her latest feature produced under the Metro standard.

"Hungry Eyes," in which Monroe Salisbury and Ruth Clifford are co-starred, will be released March 11.

Ivan Abramson's latest film achievement, "Moral Suicide," is nearing completion and will be shown at an early date.

Carlyle Blackwell has recovered from a slight illness, and is at work again. Evelyn Greeley will appear opposite him.

J. A. Derham has just finished a month's tour of the Select exchanges, where he looked over the financial system they maintained.

Sydney E. Abel, executive office representative, has finished a three months' tour of the exchanges of Select Pictures Corporation.

Edward Elkas, formerly a musical director, is now with World Picture Corporation, and will be seen in "The Cross Bearer."

Two new releases of King Bee comedies have been scheduled. The first is "The Scholar," on March 15, and the second is "The Messenger," on April 1.

Travers Vale has signed a three years' contract to direct features in which Montague Love and Barbara Castleton are to be featured. His first is "The Swami."

Vitagraph's production of "Over the Top," in which Guy Empey and Lois Meredith will be featured, is well under way, the trench scenes being completed.

General Film Company has taken over the entire rights of the United States, except New York, for "Shame." Zena Keefe is the star and Niles Welch the leading man.

H. R. Ebenstein is on a tour of the principal exchange cities, in which he will endeavor to establish exchanges for the handling of Sterling Pictures Corporation releases.

"The Phantom Feud" is the title of the next Alice Brady-Select picture. It was written by Edmund Goulding. The director and supporting cast have not yet been chosen.

Edwin Carew, Metro director, who has been directing Mary Garden, has returned to the Metro fold, and, with his brother, Finis Fox, will direct the first Bert Lytell all star production.

William Farnum, portrayer of manly roles for Fox Films, after completing "Rough and Ready," is preparing for a trip to California, where he will begin work on another western feature.

E. W. Dustin, branch manager of Select's St. Louis office, has left for that city after a week's stay in New York. He arrived on the 24th, and left last Sunday. He will stop off in Buffalo on the way back.

W. H. Production announces that the first Bessie Barriscale state rights feature to be released by them is "The Devil's Pawn." In the cast will be J. Barney Sherry, Clara Williams, Rhea Mitchell, Edward Connelly.

The title of the Alice Brady feature dealing with Russian life has been finally announced as "At the Mercy of Men." Frank Moran, who played the leading male role in "The Knife," also appears as the lead in this picture.

"Heart of the Desert," in which Monroe Salisbury and Ruth Clifford are co-starred, has been titled "The Red-Red Heart," under which name it will be released. In the supporting cast will be Val Paul, Gretchen Lederer, Allen Sears, and Monte Blue.

Magnet Films, which acquired the rights to the W. H. Productions Company's picture, "The Bargain," has also acquired the rights to "The Bandit and the Preacher," and "The Hell Hound of Alaska," together with a series of Keystone comedies, the first of which is "A Small Town Billy."

The Select Picture Corporation's Dallas branch was burned down on Washington's Birthday by a fire which started on the floor above the exchange and which spread through the building. The film exploded and blew out the side of the building. Prints of the pictures were secured from nearby exchanges of the same company and the bookings were filled.

Universal Films, and the Firestone Tire Company, were the guests of a testimonial dinner at Rector's to Francis M. Hugo, Secretary of State. Present at the affair were John M. Curran, Henry Goldsmith, Edwin S. Babcock, J. G. Robinson, C. D. Studebaker, C. H. McGowan, Carl Laemmle, Joe Brandt, Paul Gulick, Harry Levey, Hal Hodes and a host of others.

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FEATURE FILM REPORTS

"THE SONG OF THE SOUL"

Vitagraph. Five Reels.

Released March 4, by V. L. S. E.

Cast.

Ann Fenton Alice Joyce
Fenton Percy Standing
Dr. Evans Walter McGrail
Oelsen Bernard Siegel
Butch Barney Randall
Ruth Edith Reeves
Billy Stephen Carr

Story—Dramatic. Written by Shannon Fife. Directed by Tom Terriss.

Remarks.

"The Song of the Soul" tells a story of a woman who, after two years of married life discovers that she is only a bigamous wife, that her child is illegitimate and that the man whom she called husband and believed to be honest is a gambler. He leaves her, her child, a baby boy, is taken from her and she is driven from the town as an unclean thing.

Several years pass. Her son has been bound out to a brutal farmer and she can not get him. She meets a doctor and they fall in love with each other. They marry and she gets possession of her son, telling her husband she had adopted him. The gambler runs a joint in a house owned by the doctor who threatens to turn him out. The gambler, in turn, threatens to expose the woman unless she intervenes. But the woman confesses to her husband and is taken to his arms.

There is no rhyme or reason in the story, from beginning to end. The characters are poorly drawn and are made to do the most inconsistent things. While the author has intended to accentuate mother love he has utterly failed to do so. No mother who knows, as this one does, that her child is brutally treated, would permit such a thing to go on for seven or eight years without an effort to get possession of him. Then, too, her marriage to the doctor is made without any reference to her having been freed by the Court from her bigamous entanglement, and by not even mentioning it to the doctor proves herself unworthy of a good man's love.

The faults by reflection to the characters of the woman, the doctor and the son, cause a revulsion of feeling against the woman and her child, and pity for the doctor who has been deceived.

Box Office Value.

One day.

"HEADIN' SOUTH"

Artcraft. Five Parts.

Cast.

"Headin' South" Douglas Fairbanks
"Spanish" Joe Frank Campeau
The Girl Catherine MacDonald
His first aide James Mason
Story—Comedy Drama. Written by Allan Dwan. Directed by Art Rosson. Features Douglas Fairbanks, and all-star cast.

Remarks.

"Spanish Joe," a notorious bandit, has been terrorizing the Mexican border with a band of marauders, who defy capture. One day there appears from out of nowhere, an outlaw called "Headin' South." He gets into Joe's band, and, by deft maneuvers, succeeds in capturing him and the entire outfit, rescuing Donna Valdez and her household, including her daughter, whom Joe had imprisoned.

The action in this story is rapid. The film is a feature from every standpoint, having a good star, a good story and lots of shooting, which is needed to make a western feature. Fairbanks as "Headin' South," does some very good work and the way he jumps onto horses, over fences, etc., supplies plenty of thrills. Frank Campeau, as Joe, does some very good work, while Katherine McDonald, although she does no strenuous work, handles the role of the girl, capably. There is lots of shooting and riding by a large number of cowboys.

Box Office Value.

Full run.

"A SOUL IN TRUST"

Triangle. Seven Reels.

Cast.

Dabney Carter Darrell Foss
Courtney Maitland Belle Bennett
Nan Barker Lillian West
Dabney Carter, Jr. Grover Franke
Senator Franklin J. Barney Sherry
Jason Meredith Lee Hill
Mammy Judy Lizzie Davis
George Barker William Dyer

Story—Dramatic. Produced by Triangle. Features Belle Bennett and all-star cast.

Remarks.

Nan's life is ruined by Carter, a southern blue-blooded "gentleman" who, despite the fact that he is her clandestine husband, marries Courtney. He is killed later by a fall from his horse and makes Courtney promise to take care of his son, by Nan. Her own baby dies, and she adopts Nan's boy.

Twenty years pass and Carter, Jr., is the secretary of Senator Franklin, who is to marry his mother. Nan, who has become a woman of the world, is hired to secure the data of a bill which Franklin is fostering, in order that some speculators may make a clean-up. She, not knowing Carter's identity, uses him for an instrument in securing the information, telling him a story of an illegal child, etc. When she finds out that it is her own son she has used she repents and returns the plans, thus saving the happiness of four people.

This story is very well told, although it drags a bit in the telling. Belle Bennett does good work in the role of Courtney, while Darrell Foss, in the role of Carter, Sr., pleased. Lillian West, as Nan, gives a very good portrayal of a semi-vampire role. Barney Sherry, as Senator Franklin, does well. The direction and photography are good.

Box Office Value.

Two days.

"THE FAMILY SKELETON"

Paramount. Five Reels.

Cast.

Billy Bates Charles Ray
Poppy Drayton Sylvia Bremer
Dr. Griggs Andrew Arbuckle
"Spider" Doyle Billy Elmer
Billy's Valet Otto Hoffman
Wheeler Jack Dyer
Story—Dramatic. Produced for Paramount by Thos. C. Ince. Directed by Victor L. Schertzinger. Features Charles Ray.

Remarks.

Billy Bates has just turned twenty-one, inheriting his father's millions in doing so. His guardians are firmly convinced that he has also inherited his father's craving for drink and make the fact plain to him. Billy, convinced that they are right, starts on the downward path and it is only through the intervention of Poppy Drayton, who loves him, that he is saved from the fate to which he was driving himself.

The picture is a feature, in that it is well written, photographed and acted. Charles Ray, as Billy Bates, does excellent work. His drunk scenes are good and his fight at the end lends action to the picture. Sylvia Bremer, as Poppy, does some very good work. She wears some pretty gowns well and is pleasing in the emotional scenes. Andrew Arbuckle, in the role of Dr. Griggs, does well with a small part. Bill Elmer, as "Spider" Doyle, who is of material assistance to Poppy, is good. He makes a fine roughneck, as he looks the part.

There are many good instances of clever trick photography which help out a bit. The direction is all that could be desired.

Box Office Value.

Full run.

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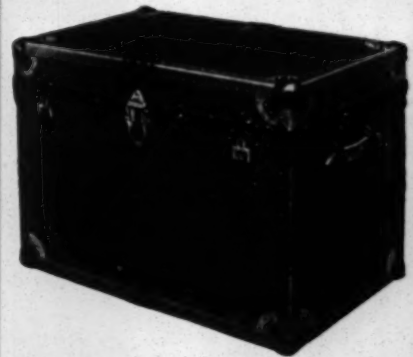
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